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Why Digital Might Take A While

by Gord Harris

Soon digital cinema will coexist with 35mm film projection in commercial theaters. Some digital advocates seem eager to proclaim that "film is dead," or if not dead at least somewhat quaint, low-tech, and old-fashioned, and about to be replaced by cool, new "digital age" technology. Indeed, the hype surrounding digital cinema means you can barely pick up a trade magazine without reading about how it will revolutionize the industry. But where exactly does digital cinema fit in the LF industry, and when exactly will it come to an LF theater near you?

Well, to paraphrase Mark Twain, "Rumors of the death of film have been greatly exaggerated." I believe that film will remain the main medium for LF capture and exhibition for quite a few years to come. I'll explain some of the reasons why this is so, without even touching on the significant differences in information content among 15/70, 8/70, and 35mm, which we all know about.

*(See **HARRIS** on page 11)*

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2002 LFCA Conference in L.A., May 15-17

The **Large Format Cinema Association**'s annual conference in Los Angeles, May 15–17, drew about 375 people. Conferees saw eight new LF features, three shorts, and clips from thirteen films in progress (listed in box on page 6); listened to a keynote speech by critic **Leonard Maltin**; heard from experts in three panel discussions; voted for board members and the best film of the conference; and attended award presentations to **David Douglas**, **Colin Low**, and the **National Film Board of Canada**. Also featured in the three-day meeting was a special screening of ***This Is Cinerama*** at the **Cinerama Dome Theater** in Hollywood.

Executive director **Jeannie Moore** and new president **Robert Dennis** implemented a number of improvements in this year's conference: the meeting expanded from two and a half to three full days; the conference hotel, the Hyatt Regency, was somewhat more sumptuous than the Radisson used previously; buses were provided between the hotel and the various venues around town; two previous venues—the **California Science Center**'s aging Kinsey Auditorium and the Television Academy site—were replaced by newer and more convenient locations: the Cinerama Dome/Arclight Cinemas complex and the **IMAX Theater at the Bridge**.

Horses and LF

The conference opened on the morning of Wednesday, May 15, at the **Loews IMAX Theatre** at Universal City Walk. Conference chair **Mary Ann Porter** welcomed the delegates with an epiphany she had had while working with her horse. She realized that the similarities between horses and making LF films included:

- Both are horribly expensive
- You can get really hurt, or go broke, or both
- No matter how much you pour into the front end, sometimes all you have to show at the end of the day is manure.

Disney kicks off

LFCA allowed **Buena Vista Pictures Distribution** to have the first three hours of the first day for a presentation on **Disney**'s coming LF films, original and repurposed. **Lylle Breier**, BV's senior vice president for worldwide special events, presented 15/70 trailers or clips from several Disney films in progress, including the original live-action feature ***The Young Black Stallion***, introduced by producer **Fred Roos** and director **Simon Wincer**; the new animated ***Treasure Planet***, due out in November, simultaneously with its release in 35mm; and the repurposed animated titles ***The Lion King*** (Christmas 2002), ***Aladdin***, and ***Tarzan***. Release dates for the last two were not announced, although they will presumably follow the pattern of their predecessors and hit theaters in the holiday seasons of 2003 and 2004.

Breier announced that Buena Vista will distribute **James Cameron**'s 3D LF feature, ***Ghosts of The Abyss***, in North America and the United Kingdom, and spoke about ***Sacred Planet***, an ecologically themed project being directed by **Jon**

*(See **LFCA** on page 6)*

Premiering This Month:

Horses: The Story of Equus
India: Kingdom of the Tiger
Legend of Loch Lomond
SkyDance

See page 12.

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Shindler's Site

Believing the Hype

by Marty Shindler

It's a trap, so be careful not to fall into it! You can be lured in by people you trust, and you can fall victim to it without even knowing it. This trap sometimes even snares the ones who set it.

The trap is hype. The dictionary defines hype as "exaggerated or false publicity." These days, almost everyone is guilty of hype, individuals and companies of all kinds and sizes. And people who believe the hype have been around since the earliest days. It seems to me that the first great modern hypester, P.T. Barnum, had some thoughts on the matter.

There's a fine line between positive spin, or "presenting things in their best light," and hype. Within organizations, the former can be important in building support for programs, missions, and philosophies. A positive image is a way to rally the troops, build camaraderie, and create corporate culture. As long as it is not taken to an extreme, it can have a positive effect.

But when it crosses the line into hype, employees can begin to believe it to the exclusion of important facts to the contrary. Then it may be too late, especially if hype forms the basis for communication with clients or the public. Fact must always prevail over fiction, but that is easier said than done.

Advertising has been a part of our lives for years. Now it is there all day, every day. As we grow older we can develop internal BS detectors and become more immune to the extremes to which ads go. We learn to separate out the hype from the rest of the message.

Unfortunately, hype and advertising are spreading into other areas, and now occasionally gets mixed into news and other supposedly "factual" media. While our BS detectors may have become well attuned to the excesses of advertising, they are not always as good at discovering the hype in news items and press releases, which often gain credibility from their serious contexts.

Public relations firms have become very successful at placing company hype in the guise of news, and editors at newspapers and media outlets have often used this false news without questioning its source or objectivity.

A number of companies have recently been caught mismanaging their hype machines. Not too long ago Merrill Lynch announced a settlement with the State of New York related to public announcements that hyped certain stocks, while internal communications indicated that the firm's analysts thought otherwise.

This is a perfect example of saying one thing publicly, but having an entirely different message behind closed doors. This practice helped line the pockets of those analysts, while members of the public took the losses. Unfortunately, the $100 million settlement is small change to an organization the size of Merrill Lynch, so we can't expect it to have a serious deterrent effect.

Another example is the Rigas family, which controlled Adelphia, another organization that has been in the news recently. The company gained respect when it bought up cable systems several years ago and took on the role of gatekeeper by not allowing certain types of programming to be transmitted. This infuriated some customers who resented management's imposing its moral standards on them. Others applauded the practice.

Now that we have learned that some of these gatekeeper deals were primarily for benefit of the Rigases, they appear totally hypocritical. But which is worse? In our free society, neither gatekeeping nor crooked deals should be tolerated. The family's resignation from the company is probably the beginning of the demise of the company.

There are antidotes to the hype trap, but they are not easy. Let's look at what companies can do:

- Every organization needs someone who is not afraid to stand up and say that the messages being delivered or considered are false, misleading, or out of context. Gadflies are often a fundamental part of an effective organization.
- Boards of directors should be consulted on the messages that are relayed to shareholders and the public. Independent board members may be able to stand up and shout "No!" Boards are becoming increasingly important in this regard, but probably not nearly enough.

Some protective measures for individuals:

- Careful reading of statistics, and an understanding of how they can be used to mislead, is essential. A great basic text on this is *How to Lie with Statistics* by Darrell Huff. Written in 1954, it is still in print, and as useful today as it ever was.
- Press announcements that restate earnings or disclose changes in accounting practices (for example revenue recognition policies) may signal that the company has overhyped itself. They may also be an indication of poor general or financial management.
- A review of press releases over an extended period of time can yield clues to an organization's true hype quotient. Extraordinary sales reports should be looked at carefully, especially in light of the aforementioned revenue recognition policies. Sales can be manufactured to fuel hype, but at some point reality must set in.
- Significant management turnover is frequently a strong indicator that something is amiss at a company.

Believing other people's hype is a trap that is sometimes difficult to avoid. Most of all, we must avoid believing our own hype.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

Vienna Gets New IMAX 3D Theater

On Jan. 6, 2002, Vienna's 10-year-old **IMAX Filmtheater** closed, in preparation for the opening of a new IMAX 3D theater on the opposite side of the adjacent **Vienna Museum of Technology** on June 7. In addition to adding 3D capability, the new theater will hold 50% more seats (458 vs. 295), and feature a screen 60% larger than the old one. At 21 x 29 meters (69.3 x 95.7 feet), the screen will be one of the largest in Europe.

The old theater was originally built in Linz, Austria, in 1991, but in less than a year it became clear that the town of 300,000 couldn't support the venue. The Vienna museum, which was scheduled to be closed for several years for renovations, invited the theater's owner, **Cosmos Filmtheater BetriebsgesmbH**, to open the theater on a site on the museum's east side. The IMAX was intended to keep the museum in the public eye during the closure.

Alfred Gelbmann, founder of Cosmos and the theater, had been concerned about the viability of the Linz location, and had designed the building with modular components so that it could be relocated if necessary. This turned out to be a wise decision. In December 1992, six months after closing in Linz, the IMAX opened on the Vienna site. At about the same time the museum closed.

After construction delays and two extensions of the theater's temporary permit, the museum reopened in 1999, by which time it was clear that a completely new theater would be needed. After looking at other sites in Vienna, Cosmos opted to maintain its association with the museum and the school groups it served. The new and improved theater was built on the west side of the museum building, in an architectural style better suited to its surroundings than its predecessor. The new building also features a multimedia lobby with a huge video wall, a café, and an IMAX shop.

The new theater gets a new operating company: Cosmos has been reorganized and renamed **Large Format Cinema BetriebsgesmbH**. The contact information is unchanged, and all staff members have been retained.

The new theater opened on June 7 with ***Encounter in the Third Dimension***, ***Great North***, ***The Human Body***, and ***Into The Deep***.

Clockwise from left: the new Vienna theater under construction; the old theater; the new theater completed.

THE BIZ

FILM STOCK

Imax reports Q1 profit

In mid-May **Imax Corporation** released its earnings report for the quarter ending March 31, 2002. Before an extraordinary gain of $8.5 million on the repurchase of the company's convertible subordinate notes, Imax declared a profit of US$2.0 million ($0.06 per share). After the gain, reported profit was $10.55 million ($0.32 per share). This compares to a loss of $13.77 million ($0.45 per share) in the same quarter of 2001.

Total revenues in the first quarter of 2002 were $31.3 million, compared to $28.7 million in 2001's Q1. Imax signed deals for three theater systems and recognized revenues on six systems installed in the first quarter of 2002. This compares with no signings and three installations in the same period of 2001. The backlog as of March 31, 2002 was 58 systems, with a value of $155 million.

After hovering between $3.00 and $5.00 for the first four months of 2002, Imax shares shot up to a high of $7.85 in late May, following the release of ***Space Station***. By the first week of June, the price had dropped somewhat and was holding under $7.00.

No LF *Shrek*; ridefilm only

The much anticipated 3D LF edition of ***Shrek*** has been shelved, although a separate ridefilm will be produced for the Universal Studios theme parks. The LF version, first announced as a deal between **DreamWorks SKG** and **Imax Corporation** in mid 2000 (*see MaxImage! Summer 2000*), was to have been distributed by Imax six months after the opening on 35mm screens in the summer of 2001. Shortly after Imax's stock price plummeted in September 2000 (*see MaxImage! October 2000*), DreamWorks announced that the deal had been canceled.

DEALS

However, the production crew assigned to the conversion, headed by **Don MacBain** (see item under Personnel below), continued its work, although at a more relaxed pace, and rumors that the studio would release the LF version itself continued to circulate as late as this spring.

Although much of the basic work on the conversion has been completed, funds to complete the more costly rendering and film recording (to say nothing of distribution) have not been forthcoming from

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Shrek *will* not *be coming to an LF theater near you.*

THE BIZ

DEALS

DreamWorks, a sponsor, or a production partner. In an interview last year, DreamWorks chief **Jeffrey Katzenberg** hinted that the 3D version might eventually be released in a home video or computer format (*see Shorts, LF Examiner March 2001*). The departure of MacBain, who had overseen a similar conversion for a segment from DreamWorks' ***Antz*** that was used in ***Cyberworld***, signifies that the LF edition is dead.

In the meantime, a separate production team has begun work on a *Shrek* ridefilm for the Universal Studios theme park in Florida that is set to open in 2003. The visuals will be 3D, probably using electronic projection, although the format has not been selected.

Iwerks rides in Phoenix, Cleveland

SimEx/Iwerks has signed deals with the **Phoenix Zoo** and the **Cleveland Metroparks Zoo** for motion simulator rides with zoo-themed programming. Phoenix will offer its visitors rides in **ZooWerks**, a portable sim theater with DVD-based projection, which will show *The Dinosaur Simulator* from the end of May through the beginning of September. The Cleveland Zoo will present *Wilderness Adventure* in its Reactor theater, sponsored by Cleveland Public Power.

Cinema Group moves

The offices of **Richard James' Cinema Group** have moved to 2304 North 1060 East, Lehi, UT, 84043. The new phone number is 801-766-8102, fax is 801-766-8191.

Ryan leaves Imax

PERSONNEL

Mary Pat Ryan, president of worldwide marketing for **Imax Corporation**, left in early June to take a position with New York-based Sirius Satellite Radio as executive vice president of marketing.

Ryan joined Imax in September 1999 as executive vice president, with responsibility for developing the Network Group, a support organization for IMAX theaters worldwide. Before Imax, she had been at Lifetime Entertainment Services, where she was senior vice president, and at U.S. Satellite Broadcasting (USSB), which she helped launch as vice president of marketing and programming.

Woodside forms production co.

Patricia Woodside, formerly with the **Smithsonian**'s **National Air and Space Museum**, has formed **Woodside Productions**, which will focus on documentary filmmaking, exhibition-related films, project management, and interactive and distance learning.

Woodside worked at NASM for more than 20 years, producing award-winning films and videos for the museum's exhibits. She was extensively involved in the production of NASM's 1996 LF film, ***Cosmic Voyage***, which was nominated for an Academy Award®, and is executive producer for NASM's latest film, ***Straight Up: Adventures in Vertical Flight.*** Woodside is based in Manassas, VA.

MacBain leaves PDI

Don MacBain, who has spent the last two years at **Pacific Data Images**, has left the company and is seeking a new position, inside or outside the LF industry. At PDI he was producing the 3D LF conversion of the studio's animated blockbuster ***Shrek***, work on which has been terminated (*see item under Deals above*).

After working as a freelance production manager and line producer for commercials, McBain moved to visual effects work at Boss Films and later **Sony Pictures Imageworks**. At Sony he took on his first LF project, the 3D titles for ***Wings of Courage***. Subsequent LF projects included producing the King Kong sequence in ***Special Effects***, and the conversion of the *Antz* sequence in ***Cyberworld*** to LF 3D. He also directed the LF short ***Fire***.

MacBain's Hollywood credits include effects sequences in *Money Train* and *Starship Troopers*.

Kochorek leaves Extreme

PERSONNEL

Michael Kochorek announced in early June that he was leaving his position as manager of marketing and distribution at **Extreme Productions**. He had been responsible for marketing ***Extreme*** for two years. Before joining the *Extreme* team in 2000, Kochorek was part of the Retail Brand and Merchandising group at Shell Canada, and before that he was an account exec at Ogilvy Mather Advertising.

Michael Kochorek

Kochorek tells *LFX* that he has no definite plans for the future, and is taking time to "evaluate some different opportunities before making any decisions."

Kleiman joins Whitaker Center

Joseph Kleiman has joined **Whitaker Center for Science and the Arts** in Harrisburg, PA, in the newly created position of director of IMAX operations. Prior to this, worked for nearly three years in group sales and theater operations for **Imax Corporation**'s wholly owned theaters in Sacramento, CA, and Miami, FL.

GSC officers appointed

The **Giant Screen Consortium** of Quebec has appointed the following members to its board of directors: **Neils de Jong Franken**, president; **Philippe Turp**, secretary-treasurer; **Martin Dignard**, **Jean-Yves Martel**, **André Parisien**, **Carl Samson**, **Daniel White**, board members. The executive director is **Normand McKay**, and the project manager is **Micheline Cloutier**.

As of May 6, the Consortium's new address is 995 Wellington Street, Suite 202-A, Montreal, QC H3C 1V3, Canada. Tel: 514-396-2223, fax: 514-396-2227.

375 Attend LFCA 2002 in Los Angeles, May 15-17

Buena Vista's Lylle Breier

*(from **LFCA** on page 1)*

Long. No footage from either was shown.

Paul Holliman, BV's vice president and assistant general sales manager, outlined the distribution services the company is providing to theaters, including special prints for domes and silver screens, closed captioning and visual description, and round-the-clock service for ordering replacement footage. The Disney session closed with a screening of ***Ultimate X*** in its entirety. The film had opened in 53 LF theaters worldwide the previous Friday.

(*LF Examiner* heard later that the Disney presentation, which was clearly aimed at exhibitors, did not go over well with some producers and distributors in the audience, who saw it as "arrogant" and an attempt to "take over" the market. According to the LFCA, theater representatives comprise roughly 20% of conference attendance.)

This Is Cinerama

Thursday's activities started with a screening of the film that can legitimately be called the direct forerunner of giant screen cinema: the 1952 blockbuster, *This is Cinerama*. Cinerama was first format to use an ultra-wide aspect ratio, a deeply curved screen, and multi-channel surround sound. The show at the newly restored Cinerama Dome in Hollywood was a sneak preview arranged especially for the LFCA several months in advance of the public premiere, which will be held on Sept. 30, the 50th anniversary of the film's original opening. The conference screening was the first public showing of a newly prepared print, and required round-the-clock work by the theater's technical staff the night before.

A future issue of *LF Examiner* will feature an article on the amazing history of the three-strip, 26-fps(!), 6-perf 35mm process.

Maltin keynote

Following lunch in the attractive new Arclight Cinemas multiplex attached to the Cinerama Dome, conferees heard a keynote address from popular film critic Leonard Maltin. Maltin appears regularly on TV's *Entertainmnent Tonight* and has published numerous books on film, including his popular film and video guides, the first edition of which was published when he was 18 years old. He was introduced by former LFCA president **Chris Reyna**.

Maltin began his talk with some comments on *This Is Cinerama* and its history, then segued into a discussion of advances in cinema technology and the role of LF in the larger movie business. He pointed out that the current push toward digital cinema is not being driven by audience demand for higher quality, but largely by *Star Wars*. Audiences can tell the difference between good and bad projection when shown both side by side, but those who really care about image quality—who will run out of a theater to tell someone that the projector is out of focus—are a small minority, even in "movieland," Hollywood. The generally poor state of film projection is one reason **George Lucas** is interested in digital, Maltin said. (Lucas recently told him that the art of making high-quality film prints is also declining: to get 30 good presentation prints of *Star Wars: Episode II*, Lucas had to reject 120.)

But Maltin expressed doubt that the majority of the public perceive or will de-

Films Presented at LFCA 2002

Including films and clips in Buena Vista's presentation

New Films	distributor
Australia: Land Beyond Time	Houston Museum of Natural Science
Horses: The Story of Equus	Imax Corporation
The Human Body	nWave Pictures Distribution
Kilimanjaro	Houston Museum of Natural Science
Lewis & Clark: Great Journey West	Destination Cinema, Inc.
SkyDance	aGépro Cinema
Space Station	Imax Corporation
Ultimate X	Buena Vista
Shorts	
In Five Minutes, the Feature	Giant Screen Consortium
The Trip	Dangerous Films
Pathways to Quality	Autostadt
Films in Production	
Adrenaline Rush: The Science of Risk	Giant Screen Films
Aladdin	Buena Vista
Apollo 13: The IMAX Experience	Imax Corporation
India: Kingdom of the Tiger	National Wildlife Productions/Primesco
The Lion King	Buena Vista
Manatee: The Forgotten Mermaid	tba
Pulse: A Stomp Odyssey	Giant Screen Films
Santa Vs. the Snowman	Imax Corporation
SOS Planet	nWave Pictures
Straight Up: Helicopters in Action	SK Films
Tarzan	Buena Vista
Treasure Planet	Buena Vista
The Young Black Stallion	Buena Vista

mand high quality projection. Lucas, with his push toward digital, deserves credit for forcing the industry and the public to think about image quality.

In the early days of LF, the novelty of the experience was sufficient, Maltin said. Many people still go to giant-screen films because they are "events." He added that he's not sure what he thinks about blowing up 35mm features to LF, but, "it makes it less of an event, somehow."

Maltin recounted his own growing awareness of image quality from his days as a boy collector of 8mm films, then seeing the superior quality of 16mm, 35mm, and the "shimmering" magical quality of 35mm nitrate prints that were far superior to the same pictures on safety stock. People can be educated by being shown high-quality presentations, he said, even if it's only an "incremental education."

Maltin closed by saying "What the large-format industry has accomplished so far is so unprecedented in so many ways, I hope that its standards never weaken. People may debate commercial versus [institutional] uses of the large-format ... and as the commercial movie makers muscle their way into this, they're going to have more to say about what gets shown. At the box office the almighty dollar rules everything. But I hope that somehow or other those qualities that make a large-format experience special, not just because of the size and scope, but because of the quality of the film you're seeing, I hope that stays the same. Because it would be a shame to lose that. There aren't many areas of film where you can truly say that quality is king, and I think this is one of them. My hat's off to everybody who works in this field, and is always pushing for new levels of quality, new standards, new equipment, and new ways to excite and enlighten and educate and entertain and dazzle an audience. Thanks for inviting me today."

Keynote speaker Leonard Maltin

Awards to Douglas, Low, NFBC

LFCA and Kodak bestowed the Vision Award for excellence in LF cinematography to veteran cameraman and director David Douglas. Host **David Keighley** recounted Douglas' history in LF, starting in his high school days, when he approached the founders of **Imax Corporation** for help on a school project. The presentation interspersed the reminiscences of Keighley and Douglas with clips from LF films on which Douglas had worked, including ***Grand Canyon***, ***Niagara***, ***Fires of Kuwait*** (his first stint as director), and ***Straight Up***, now in production. Altogether, Douglas has contributed to 35 LF films.

Colin Low (l) and Jacques Bensimon of the National Film Board of Canada received the Abel Gance Award.

In a separate session, the LFCA honored Colin Low and the National Film Board of Canada with the Abel Gance Award. Low, father of LF filmmakers **Alex Low** (who hosted the presentation) and **Stephen Low**, began making films for the NFB in 1945. He produced animated films and documentaries (in conventional formats) for 20 years before working on the film for the Labyrinth exhibit at Expo '67, which became the inspiration for IMAX. Low's subsequent LF productions include ***Atmos*** (1980) and ***Momentum*** (1992), the only IMAX HD (48 fps) film ever made.

The National Film Board, represented by chairman **Jacques Bensimon**, was hon-

*(See **LFCA** on page 8)*

LFCA 2002 Conference Featured 3 Panel Discussions

*(from **LFCA** on page 7)*

ored for its contributions to LF filmmaking, especially in the early days of the 15/70 format. The session included a screening of the first 3D 15/70 film, ***Transitions***, which NFB produced for the world's fair in Vancouver in 1986.

At the end of the conference, attendees were invited to vote for the LFCA's first "Best Film of Festival Award." The winning short was **Peter Georgi**'s ***The Trip*** and the winning feature was Imax's ***Space Station***.

LFCA executive director Jeannie Moore.

Panel 1: Funding and Sponsorship

Moderator: **Phil Streather**. Panelists: **Jonathan Barker**, **Bob Hollander**, **Robert Kresser**.

Andrew Gellis, formerly of Imax Corporation, coordinated all the panel discussions and opened the first by saying that Disney is "throwing down the gauntlet" and that the company's influence and resources create challenges for all other LF producers. The marketplace is changing: theaters have many films to choose from and are changing their programs more frequently, and producers will have to respond to this new reality.

Streather, of London's **Principal Media Group**, is producing ***Bugs!*** in 3D. He said that, in contrast to his first two LF films, ***Wildfire*** and ***Legend of Loch Lomond***, both of which were funded by single sources, *Bugs!*' US$9 million budget was funded from a complicated mix of equity investments, tax breaks, pre-leases, producers' deferral of fees, and sponsorship.

Bob Kresser of K2 Communications.

Streather introduced Kresser, CEO of **K2 Communications**, who described the process of putting together the funding for ***Adventures in Wild California***. The film was developed as a celebration of the state's 150th anniversary, produced by **MacGillivray Freeman Films**, and funded on a non-equity basis by 19 sponsors, including Wells Fargo, Disney, and American Express. He said that juggling the concerns of so many sponsors was "a nightmare," but that one key to his success was satisfying them with events surrounding the film's release. For instance, travel industry partners were able to invite their customers and clients to one of many "Taste of California" events around the world that featured famous California chefs and California wines (provided by a sponsor). These events were more useful for them than placement within the film would have been.

Hollander, president of **Brandsense Marketing**, was involved in raising funds for *Space Station*. He pointed out that in approaching potential sponsors, it is essential to understand their business and what they are trying to achieve. For many major corporations, simple exposure—getting their name in front of people—is not a sufficient reason to support an LF project. They may need new customers, or want to spur existing customers to make a new purchase, or have other goals for their sponsorship. It is up to the fundraiser to match the needs of the sponsor to those of the project in a way that satisfies both.

Barker is producing ***Straight Up: Helicopters in Action*** for the **National Air and Space Museum** and is distributing *Bugs!* The latter has a single presenting sponsor, and according to Barker, "since neither Phil [Streather] nor I have any sense of irony, the sponsor is one of the world's biggest pest control companies." Funding for *Straight Up* was more difficult, since the helicopter industry is in financial trouble. Barker used peer pressure to persuade five competing helicopter manufacturers to participate: none felt it could afford to be left out. Similarly, **Terminix** agreed to sponsor *Bugs!* at least in part because its competitor, Orkin, had funded the insect zoo at the Smithsonian's **National Museum of Natural History**.

A questioner from the audience asked how sponsors can be persuaded not to take an equity position in the film. Barker said that you can show them that most LF films don't make money and argue that they shouldn't be trying to get into the filmmaking business. In a more serious vein, Kresser suggested that the sponsorship deal can be structured with "blockbuster insurance," so that if the film is extremely successful, the sponsor will share in the profits.

Panel 2: Marketing Films

Moderator: **Marti Boone**. Panelists: **Max Danielson**, **Nick Kilby**, **Steve Zeller**.

Destination Cinema's Max Danielson.

Boone, who started in LF as marketing director for the **Houston Museum of Natural Science** and is now with the **Illusion Factory**, recalled the advice of a mentor who told her that a large budget doesn't guarantee success.

Danielson is the newly appointed director of marketing for **Destination Cinema, Inc.**, and was at Disney for 12 years before that. He said that the transition had been eye-opening for him, and that he had worked harder in his first eight months at DCI than in all his time at Disney. He learned at Disney that every film has a core audience who consider it the best film ever made, and that it is the job of marketing to reach those people and get them to talk up the film with their friends. With ***Lewis & Clark: Great Journey West***, DCI brought teachers to workshops sponsored by the **National Geographic Society** (production partner and part owner of DCI). These teachers then became champions for the film.

Zeller, president of the **GS Marketing Group**, pointed out that when dealing with journalists, retailers, and others who can help promote your film, the surest way to get their assistance is to do their jobs for them. He said that if your film stars **Tom Cruise**, all you have to do is sit back and wait for the phone to ring, but otherwise you will have to get out there and promote the film. He suggested trying to get publicity in places other than the entertainment pages; booking free sneak previews for groups most likely to like the film, to create early word-of-mouth; and working with retailers tied to those groups, especially stores who may not ordinarily have connections to the movies. In promoting the independent film *My Big Fat Greek Wedding*, Zeller arranged a cooperative deal with retailer Bed, Bath and Beyond that promoted the film in stores and gave away store coupons at theaters.

Kilby was responsible for launching the **Pepsi IMAX Theatre** in London's Piccadilly Circus, which opened in late 1997 and closed a little more than two years later. He stressed that a theater opening can require as much as a year to plan and execute, and entails educating the public, the press, local retailers, tour operators, and the theater staff. The opening is the only time that film selection will not matter, because the focus will be largely on the film format and the experience. But after that, the film is what matters. He said that that booking a wide variety of films to appeal to your whole community is vital, and pointed to the examples of Munich's **Forum der Technik IMAX** and Berlin's **Discovery IMAX**, two of the most successful LF theaters in the world, which typically have ten or more titles on their schedules.

Since neither Phil [Streather] nor I have any sense of irony, the sponsor [of *Bugs!*] is one of the world's biggest pest control companies.

—Jonathan Barker

LFCA president Robert Dennis (l) presented a special award to Ammiel Najar.

Panel 3: Projecting the Future

Moderator: Andrew Gellis. Panelists: **Mark Peterson**, **John Rochester**, **Susanne Simpson**.

Peterson, of **White Oak Associates**, described how establishing key attendance criteria and comparing actual performance to those criteria can help theaters live up to their potentials.

Rochester, CEO of **World's Biggest Screen Pty. Ltd.**, recounted the experience of the Australian IMAX theaters which have had rocky times since the Sydney theater opened in 1996. That theater, in one of Sydney's most popular tourist locations, performed very well in its first two years, and expectations of the subsequent theaters in Melbourne, Brisbane, Adelaide, Perth, and Auckland (New Zealand), were based on that experience. Unfortunately, this turned out to be far too

*(See **LFCA** on page 10)*

New Board Members Elected at LFCA Conference

*(from **LFCA** on page 9)*
optimistic.

(*Peterson's and Rochester's presentations will be reprinted in full in the next issue of LFX.*)

WGBH/NOVA's Simpson presented a filmmaker's point of view. Recalling that when she entered the LF industry 15 years ago, sponsors didn't know what IMAX was, and that most theaters ran one film at a time for seven months, she said that today filmmakers can only expect to net $50,000–$60,000 per lease, half of what they got in those days. However, the production budgets haven't been cut in half. She said that in making a film about Earnest Shackleton she had learned that when one plan fails you have to make a new plan and move forward. Simpson recounted the experience of a theater that had been studying ways to cut film lease costs, then decided to look at what would happen if they increased attendance by 10%. "They realized they could make a lot more money. Their attitude shifted from trying to take money away from producers...and that's a win-win situation." She said that her attitude had also changed, and where she had formerly been concerned only about the film's mission, now her job is both mission and marketing.

Technical session

Kodak's **Beverly Pasterczyk** hosted the technical session, which started out with a re-run of the primer on 3D that Phil Streather first presented at the **Euromax Filmmakers' Symposium** in February (*see LF Examiner March 2002*).

David Keighley demonstrated how **DKP/70mm Inc.** had digitally sharpened some out-of-focus 3D scenes in *Space Station* and ran the 90-second trailer for ***Apollo 13: The IMAX Experience***, the first public demonstration of Imax's DMR digital re-mastering process. (Reaction to the trailer was mixed. *LFX* later spoke to one LF producer who had had high expectations for the process and felt let down, and to another who hadn't expected much but had been very impressed by the trailer.)

Ron Goodman spoke of the capabilities of the **SpaceCam** stabilization system, and noted that it is not as expensive as people might imagine: the cost for one day's rental equals that of purchasing and processing three rolls of 65mm film.

Machine Age Films' Mark Merrall updated his presentation at last year's technical session (*see LF Examiner June 2001*) on the computer-based editing system he had assembled. The Filmlogic program he used, which at Merrall's suggestion had been modified by its programmer to accommodate 15/65 material, has since been acquired by Apple Computers. The latest version of the new program (renamed Cinema Tools) does not have the 15/65 functions, although Apple has told Merrall they hope to add them in later versions.

Kodak's Beverly Pasterczyk.

Merrall also made a presentation on the **Aquacrane**, which he has been using to shoot ***Manatees: The Forgotten Mermaid***. It the only underwater crane capable of holding 277 lbs (126 kg) of 15/70 camera and underwater housing. Operating on a very stable double-hulled catamaran, the crane can reach to a height of 27 feet (8.2 meters) and a depth of 15 feet (4.5 meters).

Vince Roth, of **Pacific Title and Art Studio**, spoke of his company's capabilities for scanning material from smaller formats—8/70, 35mm, and VistaVision (horizontal 8-perf 35mm) to 15/70.

From the Paris-based lab **Gulliver**, **Olivier Brunet** and **Andrew Oran** showed some of the effects that can be obtained using bleach-bypass processing. By skipping a step in the standard processing of negative or positive material, contrast and image color can be modified to alter the emotional impact of the scene. Test footage from ***India: Kingdom of the Tiger*** was used to demonstrate the various possibilities.

Annual Meeting

The annual meeting of the LFCA included reports on the organization's financial state (healthy) and reports from Europe and Asia. **Shige Higashi**, the U.S. representative of **Cinema Japan, Inc.**, reported on behalf of LFCA vice president for Asia, **Kasho Furuya**, that the IMAX leases for the theaters at Tokorozawa and Chiba City will expire this year and may not be renewed; that ***Beauty and the Beast*** did not perform very well in Japan; that the overall budgets for LF theaters in Japan are down by 45%; but that China offers some promise of expansion for the LF market in Asia.

Phil Streather, LFCA vice president for Europe, Africa, and the Middle East, reported that on balance the last year had been an up year for LF in those regions, that the Loch Lomond theater would open this summer, and a theater in Moscow was expected by the end of the year.

The following people were elected or re-elected to the LFCA board of directors: Jonathan Barker, Olivier Brunet, **Robert Dennis**, **Paul Giguere**, **Rick Gordon**, **Chevy Humphrey**, and David Keighley.

At the conclusion of the annual meeting LFCA president Robert Dennis presented a special award to **Ammiel Najar**, who had created a video review of the past year that was shown at the opening dinner, and who oversaw the technical aspects of the conference presentations.

Why Digital Might Take a While

*(from **HARRIS** on page 1)*

A voice of calm, cool reason was raised in an important paper called "The Business of Digital Cinema—the Exhibitor's Perspective" presented at the November 2001 conference of the **Society of Motion Picture and Television Engineers** by **John Fithian**, president of the **National Association of Theater Owners.** NATO is the world's largest trade group for cinema operators.

Fithian reviewed some of the technical and business issues that must be addressed before a mainstream rollout of digital cinema can occur. While he is speaking of conventional theatrical exhibition, most of the issues identified apply directly to LF as well.

Standards. The first big issue is technical standards for d-cinema. NATO has been burned in the past by multiple digital sound standards, and Fithian says theater owners "need open, uniform standards that promote worldwide compatibility and interoperability, as well as competition." They do not want to have to purchase multiple systems or duplicate components for theaters, as they did for digital sound. (Many 35mm films today are released with as many as four incompatible soundtrack systems: Dolby Digital, Dolby SR optical, DTS timecode, and Sony SDDS). But theaters also don't want monopoly pricing in equipment manufacturing or in digital product delivery. The sad reality is that setting standards is a very difficult, slow process, in this case beset by aggressive competition amongst international standards bodies, world trade blocks, and corporate competitors fiercely striving to become the *de facto* winner in a multibillion-dollar industry. As with HDTV, don't expect the dust to settle on this one for years to come.

Cost and Obsolescence. Fithian points out that a new 35mm film projection system that will last for decades costs about $30,000. Current digital cinema systems, which he says might be obsolete within two years, cost several hundred thousand dollars. The most optimistic estimates go as low as $100,000. Economies of scale that have lowered the prices of cell phones and computers—produced in their hundreds of millions—simply won't go as far with a total world market of 120,000 movie screens. (The situation would be even worse in the case of LF, with an optimistic world market of 1,000.) The rapid rate of progress in electronics is a double-edged sword—because something better is always just around the corner, it becomes much more scary to finance big ticket systems. Most of the economic benefits of d-cinema will go the big studios, who might save more than $800 million annually in distribution costs, according to Fithian, by reducing production and shipping expenses for prints that today cost $1,500 to $3,000 each. Few exhibitors, who are still hurting from the commercial slowdown and bankruptcies, will have the money or motivation to pay for d-cinema hardware.

Film is just as high-tech in its chemistry and emulsion technologies as digital is in electronics

Control. Fithian reminds us that in the current system, once the distributors ship the films out, the exhibitors control the show, assembling the elements and determining screen times. In a digital world, all this control could go to the studios, who might want to enforce exactly when, where, and how often a film was shown. In his words, "Theater owners do not want to be reduced to little more than brick and mortar businesses who build new complexes which the studios then operate remotely." Neither will LF theaters, I suspect.

Is digital better than film? Despite **George Lucas** and his *Star Wars – Phantom Menace* HD cinematography and digital release venues, the jury is still out in 35mm circles as to the quality of the experience. From the back seats in the theater, yes, it looks pretty good, and some commentators claim it is as good as film. But even exhibitors who have degraded their presentations by replacing skilled projectionists with popcorn kids want digital cinema to be clearly *better than* film or they will have little incentive to begin the transition. For LF presentation, the shortcomings in resolution seen up close in our wide-angle cinemas are painfully obvious in digital tests. Digital simply isn't even *close* to being as good as 15/70 or 8/70 film. Question the motives of anyone who says otherwise: ask them why they are telling you this. Are they really after a better quality experience for audiences, or are they just out to empty your pockets? In LF film, quality *does* count, and film delivers. Digital doesn't, yet.

Security. Despite assurances of bullet-proof encryption, the prospect of perfect copies of digital movies being made by pirates is still scary to exhibitors and studios alike. And it is a genuine concern, because if a single digital copy gets tapped in transmission or exhibition, the threat of rapid virus-like replication in less-than-reputable hands is real. This is much less of a concern for the LF world, presumably, because of the sheer quantity of data that would be involved in copying even a single film.

New revenue streams? Exhibitors like **Famous Players** are already experimenting with showing live WWF wrestling on video screens in their digital theaters. Fithian points out that digital cinema would make it easier to show musical concerts, sporting events, fine arts, business, religious, and educational programs, creating new revenue streams. Many LF theaters have video projectors for PowerPoint presentations or video playback. But until these rival the quality of motion picture film, the biggest business income is likely to remain LF

*(See **HARRIS** on page 13)*

Premiering This Summer

Horses: The Story Of Equus

"Six thousand years ago, we domesticated horses and brought them back from the edge of extinction. There are now more than sixty million in the world. This film is the story of three of them.

"On a warm spring night, three foals are born. Among the tens of thousands that will enter the world this year, these three are destined for unpredictable lives.

"The chestnut filly will take the long, hard road of work and training to become a racehorse. The bay colt will enter the grueling world of eventing, only to fail, then find his true home in the movies. And the black colt will be lost to humans forever, when he escapes to join the herds that live in the mountain wilderness.

"For sixty centuries, we have ridden on the backs of horses as their strength and willingness changed the course of civilizations across the world. Now they depend on us for their survival. With art, science, and drama, *Horses The Story of Equus* shows why this is a debt we owe to the noblest animal of them all."

Directed by **Michael Caulfield**, produced by Caulfield and **Liz Butler**, *Horses* was filmed in Australia by **Equus Films**. It is distributed by **Imax Corporation** and will premiere in Calgary, AB, on June 8.

Legend of Loch Lomond

Principal Media Group

India: Kingdom of the Tiger

"***India: Kingdom of the Tiger*** brings India to the giant screen through the compelling story of Jim Corbett, an Englishman born in India during British rule. Corbett was considered the most famous Indian marksman of his time. He had a profound attachment to India, and his thrilling yet poignant stories, set in India's northern mountains, won him international repute.

"In his lifetime, Corbett shot over a dozen man-eating tigers that had killed more than 1,500 people. However, he later exchanged his rifle for a camera to become a prominent protector of the Bengal tiger. Following his death, India named its first wildlife sanctuary Corbett National Park after him.

"From the sacred golden waters of the Ganges in Varanasi to the sibilant coastal backwaters of Kerala, the film is a virtual journey through the most stunning locations in India. Audiences will travel to far corners of the country as the camera flies over Kumaon at the foothills of immense blue Himalayan peaks. Then there are the lush colors of Delhi, Mumbai, Jaisalmer, and Konark.

"**Christopher Heyerdahl**, one of Canada's leading actors, plays the role of Corbett. Critically acclaimed Indian actress **Smriti Mishra** plays the role of Jaya, a young woman who leads Corbett on a hunt for a man-eating tiger."

Directed by **Bruce Neibaur**, produced by **Afsana Amarsy** and **Goulam Amarsy**, with executive producers **Ed Capelle** and **Chris Palmer**. The film was produced and distributed by **National Wildlife Federation** and **Primesco Communications, Inc.**, and opens in June.

India: Kingdom of the Tiger

National Wildlife Productions/Primeso

Legend of Loch Lomond

"*Ye'll tak' the high road and I'll tak' the low road, and I'll be in Scotland afore ye...*

"While many know the song, few know the legend behind it. Set on the bonnie banks of Loch Lomond in breathtaking Scotland, ***Legend of Loch Lomond*** is the

dramatic ghost story of 18th century lovers cruelly separated by war, but reunited in the present day by a beautiful young singer who inadvertently becomes entangled in their tale."

Legend of Loch Lomond was directed by **Mike Slee**, produced by **Phil Streather** for **Principal Large Format Films**, and is distributed by **SK Films**. It will premiere at the opening of the **Loch Lomond Shores** visitor center in Scotland on July 24.

SkyDance

"Laura, a young journalist, is writing profiles of various exceptional men. She is going to meet Alec, an ex-fighter pilot, now leader of an aerobatic team and a world champion in stunt flying. As part of the interview, Alec proposes taking Laura on the final leg of a prestigious aerial race across France.

"However Alec's flying partner, Jennifer, strongly resents the presence of the journalist. As for Laura, her fear of flying almost makes her refuse to climb into the Pilatus aerobatic plane, but she decides to go.

"***Skydance*** takes the audience on a dizzying journey across France—over Normandy, Brittany, the river Loire, Dordogne, Burgundy, Provence—and it all ends in Paris."

SkyDance was directed by **Eric Magnan** and produced by **Marie-Christine de Montbrial** and **Michel Frichet** of **aGépro Cinema**. It is distributed by aGépro and will premiere at **La Géode** in Paris in July.

SkyDance

aGépreo Cinema

*(from **HARRIS** on page 11)*

film shows for the theater.

Will digital to available to everyone? While Fithian believes digital cinema might actually make it easier for small operators to show "first run" print quality, I think the reality is that there are many places in the world, such as poorer countries, where low-cost 35mm film projectors will continue to run. The lack of a digital transmission infrastructure may be an obstacle to truly international digital release, for conventional and LF.

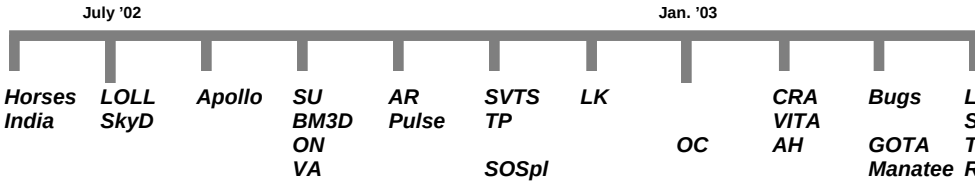
Will the industry cooperate? In Fithian's words, "Digital cinema should not be implemented as a private deal between select parties trying to seek quick advantage over their competitors. Instead, digital cinema should be implemented pursuant to an industry-wide plan." Unfortunately, as **Marty Shindler**'s GSTA study showed, large gaps remain between LF filmmakers and exhibitors, as well as between equipment manufacturers divided on numbers of perfs. This exacerbates fears of "unproven, costly technology that quickly becomes obsolete, or for which upgrades will prove difficult."

Legal concerns. Fithian does not believe that U.S. antitrust laws will prevent comprehensive digital cinema planning, as long as the thrust is "pro-consumer and pro-competition." But monopolistic thinking and strong patents by any one party will meet fierce resistance from those fighting for their own digital cinema standards. It is my view that lawsuits will become all too common among companies who unilaterally attempt to set standards. Instead of digital *Star Wars*, get ready for Standards Wars...

While Fithian ends his paper on an optimistic note by saying the problems will eventually be worked out, he acknowledges that the issues involved with digital cinema are serious. I agree. While the technologist in me is enthusiastic about digital cinema, I also understand the technical and aesthetic strengths of our amazing film medium, which is just as high-tech in its chemistry and emulsion technologies as digital is in electronics.

I believe that film and digital will continue to co-exist and intertwine in production, post, and exhibition as they do today, in the conventional and LF worlds. But when you hear people proclaim the inherent superiority of all things digital and the imminent death of film, I remind you to ask yourself, "Why are they saying this?" And don't worry about your LF film theater or film itself disappearing any time soon!

Gord Harris runs go-R&D Consulting, which provides innovative solutions for LF production, education, and entertainment, with effective consulting, research, and development. Visit www.go-rd.com or email gord@globalserve.net.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Apollo 13: The IMAX Experience

Imagine Entertainment; distributor: Imax Corp.; director: Ron Howard; director of photography: Dean Cundey; script: William Broyles, Jr., Al Reinert; score: James Horner; producer: Brian Grazer; executive producer: Todd Hallowell. Cast: Tom Hanks, Bill Paxton, Kevin Bacon, Gary Sinise, Ed Harris. 115 minutes. Release: August 2002.

– The film is being edited for length by director Ron Howard and digitally converted to 15/70.

Straight Up: Helicopters in Action

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. ***Narrator: Martin Sheen.*** *Release: Sept. 18, 2002.*

– April: Filmed V-22 tiltrotor in North Carolina and Hawk 4 gyroplane in Arizona.
– Principal photography is complete.
– May–August: Editing and sound editing.
– World premiere on Sept. 18, 2002, at the National Air and Space Museum, Washington, DC.

*Blue Magic 3D**

A look at the beauty of the world's threatened coral reefs, filmed with 3D HD video cameras, in collaboration with the United Nations Environment Program, Coral Reef Unit.

3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; director of photography: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquelin; Science Advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. Release: September 2002.

– Filming at the Great Barrier Reed and in the Bahamas with HD cameras was completed in July and December 2001.
– Digital post production will be completed in July.
– Film recording to 15/70 will be done in August.

*One Night**

A project by students of Sheridan College, Ontario. (*See item on page 24.*)

Director: Kalpesh Patal; advisers: Richard Leiterman, Gord Harris. 2 minutes. Release: September 2002.

– May: Completed principal photography in Ontario.
– Editing and post are in progress.
– Hope to premiere film at GSTA conference in Toronto.

Adrenaline Rush: The Science of Risk

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. ***Release: October 2002.***

– Picture is locked. Post work continues.
– **Premiere will be held at the Cinéma IMAX in Montreal, Oct. 11, 2002.**

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. ***Release: October 2002.***

– **Picture editing will be complete this month. Film will be finished in September.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2002.

– Picture is locked.
– Sound recording is under way.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Nov. 22, 2002.

– Film recording at DKP/70mm in Los Angeles.

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Voices of Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

– Animation is complete and film is in post production.
– The LF edition is being prepared for simultaneous release with the 35mm version.

SOS Planet

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. ***Narrator: Walter Cronkite.*** *3D.* ***Release: November 2002 (Europe, Australia), February 2003 (North America).***

– Animation is in progress.
– **June: Filmed on-camera narrator, Walter Cronkite.**
– One-third of film is out of film recording and approved.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Dec. 25, 2002.

– The original film is being digitally enhanced for LF screens.

Our Country (wt) (formerly *Music Country*)

Gaylord Entertainment; distributor: tba; directors: Steven Goldmann, Keith Melton; directors of photography: Rodney Taylor, Stephen Douglas Smith; script: Tom Neff; music producer: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan; Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: early 2003.

– The legal dispute between Gaylord and former production company has been settled. Keith Melton is overseeing completion of the film.
– **June: Filming at the Grand Ol' Opry in Nashville.**
– July: Shooting in New York City for new end sequence.
– Rough cut has been completed.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

– Principal photography is complete.
– **Rough cut screenings are being tested and the film will be refined on the basis of the tests.**

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: February 2003.

– March–April: Additional deep-ocean filming in the Pacific and aerial shooting.
– Underwater photography is complete, but addi-

tional topside shooting will be done this summer.
– Editing has begun.

Bugs!*

A 3D look at the variety and life cycles of insects around the world.
Principal Media Group; distributor: SK Films; director: Mike Slee; cinematographers: Peter Parks, Sean Phillips; producer: Phil Streather. Release: March 2003.
– Shot test footage in England last summer.
– June–July: Filming in Kuching, Malaysia.

A Land Called Texas (wt)

Texas State History Museum Foundation; distributor: tba; director: Al Reindert; director of photography: Sean Phillips; producer: Susan Vogelfang; executive producer: GSD&M. Release: April 2003.
– April: Filmed aerials over Davis Mountain and an oil rig in the Gulf of Mexico; horse roundup outside Alpine, TX, and champion rodeo rider Jerry Diaz; murals and 18th century mission in San Antonio.
– May: Cotton farming and oil rigs in the panhandle.
– Additional filming planned for the fall.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista Pictures Distribution; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2003.
– March: Filmed in New Zealand.
– April: Namibia.

Ghosts of the Abyss

EarthShip Productions; ***distributor: Buena Vista****; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D.* ***Release: Spring 2003.***
– Editing is under way.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/ directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Spring 2003.
– Plan on filming manatees at a research facility this summer, and in the wild in the winter.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2003.
– **A few scenes remain to be shot. Editing has begun.**

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.
– Picture is locked.
– Editing sound.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.
– May–June: A crew of four tracked tornadoes for five weeks in the U.S. midwest.
– Editing has begun.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Fall 2003.
– March–April: Filmed in Namibia and South Africa.
– **Principal photography is complete. Editing is in progress.**

Sheridan College film student Kalpesh Patal (at camera) is directing the short One Night.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore; Release: March 2004.
– **May: Filmed scenic shots and time lapse near Athens.**
– **Shooting will resume in spring 2003.**

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; director of photography: Rodney Taylor. Release: Spring 2004.
– April: Filmed tests and scouted in St. Petersberg and Lake Baikal.
– October: Filming in Irkutsk, the Amur Valley, the Altai Mountains, and on the Pacific Ocean.

Not actively in production this month:
Everglades
Gulliver's Travels
The World's Game
Avalanche Hunter
Yosemite
Search for Infinity

THE *LF EXAMINER* INDEX

May 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
5/2/2002	SpaceSta	888,187	2,175,549	73,657	100,701	2,276,250	3	32	3	35
	BATB	323,409	24,565,389	104,904	4,148,162	28,713,551	17	67	30	97
	SAA	297,494	11,047,479	50,568	2,551,164	13,598,643	64	25	10	35
	Trex	82,675	39,150,337	26,510	27,388,410	66,538,747	181	6	10	16
	Galapago	31,973	12,664,692	6,491	4,655,362	17,320,054	129	7	4	11
	HaunCast	20,802	3,590,366	75,767	5,190,070	8,780,436	62	3	6	9
	CDS	20,779	13,238,341	43,548	10,239,060	23,477,886	123	4	8	12
	CTPA	14,854	2,266,198	42,811	1,215,166	3,481,364	47	4	7	11
	Extreme	12,475	11,973,036	8,760	12,527,632	24,500,668	164	3	11	14
	TR	11,483	17,468,435	0	12,403,639	29,876,558	244	1	0	1
	Cyberwor	10,325	10,831,248	47,834	8,808,478	19,639,726	82	6	11	17
	MTA	8,496	2,207,662	0	463,174	2,670,836	176	1	0	1
	WOC	2,503	15,031,907	1,474	19,125,397	34,157,304	361	1	1	2
	AlienAdv	2,427	3,949,128	39,907	7,179,146	11,128,274	142	1	9	10
	E3D	1,550	6,179,606	95,555	23,952,942	30,132,548	166	1	14	15
	ATSOT	881	15,852,894	11,444	19,887,861	35,740,755	332	1	2	3
5/9/2002	SpaceSta	808,652	3,092,055	139,371	357,550	3,449,605	4	33	9	42
	SAA	239,724	11,287,203	25,051	2,576,215	13,863,418	65	23	9	32
	BATB	220,294	24,778,436	329,861	4,478,023	29,256,459	18	62	30	92
	Trex	67,746	39,218,542	24,554	27,544,453	66,762,995	182	8	9	17
	Galapago	24,514	13,260,096	8,297	4,675,916	17,936,012	130	6	3	9
	CTPA	21,020	2,284,663	40,559	1,264,992	3,549,656	48	4	7	11
	HaunCast	20,289	3,610,655	68,688	5,255,758	8,866,413	63	3	6	9
	CDS	14,775	13,253,316	51,479	10,297,530	23,550,846	124	4	8	12
	Cyberwor	9,919	11,163,532	44,788	8,856,529	20,020,061	83	3	11	14
	TR	9,280	17,491,009	0	12,403,639	29,899,132	245	1	0	1
	MTA	7,678	2,209,698	0	463,174	2,672,872	177	1	0	1
	Extreme	6,575	11,979,611	6,834	12,534,465	24,514,076	165	3	11	14
	E3D	2,970	6,182,576	106,118	24,059,060	30,241,636	167	1	14	15
	WOC	2,131	15,034,038	2,075	19,128,689	34,162,727	362	1	1	2
	AlienAdv	1,694	3,950,822	38,745	7,217,891	11,168,713	142	1	9	10
	ATSOT	258	15,853,152	8,823	19,897,833	35,750,958	333	1	2	3
5/16/2002	SpaceSta	825,000	3,905,670	183,580	540,063	4,445,733	5	33	12	45
	UX	758,561	758,561	23,012	23,012	781,573	1	47	3	50
	SAA	238,771	11,525,974	41,912	2,618,127	14,144,101	66	23	10	33
	BATB	179,772	24,952,942	71,978	4,550,001	29,502,943	19	41	30	71
	Trex	63,116	39,279,151	35,535	27,635,497	66,914,647	183	7	9	16
	Galapago	26,803	13,284,803	6,188	4,680,240	17,965,043	131	4	4	8
	HaunCast	23,999	3,634,654	73,554	5,329,312	8,963,966	64	3	6	9
	CTPA	23,261	2,311,569	33,240	1,315,966	3,627,535	49	5	8	13
	CDS	19,266	13,273,824	45,700	10,343,606	23,617,430	125	5	8	13
	Extreme	17,750	11,997,361	7,324	12,541,789	24,539,150	166	3	9	12
	Cyberwor	8,318	11,169,631	31,711	8,889,440	20,059,071	84	3	10	13
	MTA	8,234	2,217,932	0	463,174	2,675,216	178	1	0	1
	E3D	3,001	6,185,577	105,889	24,164,949	30,350,526	168	1	14	15
	AlienAdv	2,321	3,953,143	39,225	7,257,116	11,210,259	143	1	9	10
	WOC	1,491	15,035,529	1,468	19,130,193	34,165,722	363	1	1	2
	ATSOT	418	15,853,570	5,857	19,900,981	35,754,551	334	1	2	3
	TR	0	17,491,009	0	12,403,639	29,899,132	246	0	0	0

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
5/23/2002	SpaceSta	889,111	5,140,956	205,121	745,337	5,886,293	6	45	14	59
	UX	460,512	1,219,073	41,070	64,082	1,283,155	2	47	6	53
	SAA	234,189	11,760,163	40,162	2,658,289	14,418,452	67	23	10	33
	BATB	197,754	25,111,440	55,126	4,605,127	29,716,567	20	41	12	53
	Trex	83,384	39,666,692	33,921	27,681,638	67,348,330	184	8	12	20
	Galapago	32,410	13,323,194	4,120	4,682,198	18,005,392	132	7	4	11
	CTPA	25,689	2,349,990	42,385	1,353,004	3,702,994	50	6	9	15
	CDS	22,063	13,295,887	22,640	10,383,078	23,678,965	126	5	8	13
	HaunCast	18,612	3,653,266	77,619	5,406,931	9,060,197	65	3	6	9
	Extreme	15,560	12,012,921	6,893	12,548,683	24,561,604	167	2	9	11
	Cyberwor	6,516	11,150,017	34,621	8,979,788	20,129,805	85	6	12	18
	MTA	6,035	2,223,967	0	463,174	2,687,141	179	1	0	1
	AlienAdv	3,481	3,956,624	31,065	7,257,116	11,213,740	144	1	9	10
	WOC	1,348	15,036,877	1,960	19,133,854	34,170,731	364	1	1	2
	E3D	1,090	6,186,667	90,678	24,255,627	30,442,294	169	1	14	15
	ATSOT	922	15,854,492	5,256	19,906,800	35,761,292	335	1	2	3
	TR	0	17,491,009	0	12,403,639	29,899,132	247	0	0	0
5/30/2002	SpaceSta	1,219,866	6,196,927	207,712	939,685	7,136,613	7	50	15	65
	UX	464,110	1,683,183	19,008	83,090	1,766,273	3	48	6	54
	SAA	206,606	11,966,769	37,422	2,695,712	14,662,480	68	23	10	33
	Trex	87,963	39,734,429	30,943	27,734,701	67,469,130	185	8	11	19
	BATB	54,716	25,154,515	46,001	4,651,128	29,805,643	21	10	12	22
	CTPA	28,292	2,395,910	35,453	1,384,519	3,780,428	51	6	7	13
	CDS	23,710	13,320,141	52,403	10,443,599	23,765,740	127	5	8	13
	HaunCast	23,304	3,676,570	90,473	5,497,404	9,173,974	66	3	6	9
	Galapago	22,539	13,353,501	2,884	4,686,108	18,039,609	133	5	3	8
	Extreme	12,881	12,025,802	8,723	12,557,406	24,583,208	168	4	9	13
	Cyberwor	5,973	11,205,328	41,336	9,015,941	20,221,268	86	3	12	15
	AlienAdv	2,528	3,959,152	32,200	7,289,316	11,248,468	145	1	9	10
	MTA	1,705	2,225,672	0	463,174	2,688,846	180	1	0	1
	E3D	1,590	6,188,257	93,507	24,349,134	30,537,391	170	1	14	15
	WOC	1,537	15,038,414	2,807	19,137,640	34,176,054	365	1	1	2
	ATSOT	429	15,854,921	5,143	19,915,860	35,770,781	336	1	2	3
	TR	0	17,491,009	0	12,403,639	29,899,132	248	0	0	0

*(from **SHORTS** on page 28)*

He hopes to screen the film, titled ***One Night*** and described as a "bizarre thriller," at the **Giant Screen Theater Association** conference this fall.

Sheridan's LF course is taught by DP **Richard Leiterman** and **Gord Harris** of **go-R&D**.

(Another Canadian film student is seeking support for an LF project. See the ad on page 23.)

GSTA deadlines

The **Giant Screen Theater Association** reminds LF professionals of the following deadlines related to its fall conference in Toronto, Sept. 30–Oct. 4.

June 14: Early registration ends

June 28: Applications due for inclusion in New Films, Films in Progress, Films in Development, Shorts, Fine Cuts, and Technical Sessions. Program ad space reservations due. Film program descriptions due. Film and Life Long Learning Award ballots due.

July 1: MAC Award entries due.

July 19: Applications for student sponsorship due. Second-round ballots for Film and Life Long Learning Awards due.

Sheen to narrate *Straight Up*

Martin Sheen will narrate ***Straight Up: Adventures in Vertical Flight***, being produced by **SK Films** for the **National Air and Space Museum**. The film is set for release in September.

3,840 x 2,160-pixel chip developed

Photon Vision Systems of Homer, NY, announced in April the development of an imaging chip with resolution four times that of current HD cameras: 3,840 x 2,160 pixels. The sensor, which has an active area of 28.8 x 16.4mm (1.1 x 0.65 inches), is compatible with existing 35mm lenses.

JVC has announced it will use three of the PVS chips in a new Ultra-high Definition TV (UDTV) camera now under development, but did not disclose specifications or when it would be available.

Such a camera could mark the beginning of true LF-quality digital origination. For LF post work, 15/70 frames are often scanned at 4K, twice the resolution of the PVS chip.

Bookings: Summer 2002 by Film

773 bookings of 92 films in 270 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum IM	9/1/01	8/30/02
	Brisbane WBS	2/20/02	2/19/03
	Frankfurt IM	9/1/01	8/30/02
	Grand Rapids JLT	2/02	11/15/02
	Krakow IT	12/15/01	6/11/03
	Melbourne WBS	2/02	6/30/02
	Montpellier Gau	6/13/01	6/12/02
	Pittsburgh CSC	6/28/02	12/19/02
	Sandton ISA	2/02	2/28/03
	Stockholm	3/1/00	12/31/02
Africa	Indianapolis CMI	8/1/02	9/5/02
	Malta	2/8/01	
	Sandton ISA	3/15/02	
AIWC	Hull	1/12/02	6/30/02
	Oklahoma City	6/7/02	12/6/02
	Raleigh Exp	5/31/02	1/5/03
	Saint Louis SC	5/3/02	9/2/02
	Sandton ISA	2/02	9/9/03
	Shakopee	5/1/02	10/1/02
	Sudbury	9/4/01	10/7/02
AJ	Hastings	2/1/02	8/31/02
	Milwaukee	11/9/01	6/13/02
	Philadelphia	1/11/02	6/6/02
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	12/31/02
	Lucerne	2/2/02	7/30/02
	San Antonio 2D	**6/7/02**	**12/31/02**
	Sioux Falls	2/2/02	6/14/02
	Spokane	3/15/02	9/15/02
	Victoria	6/1/01	9/19/02
ALBT	Atlanta FMNH	6/14/02	11/30/02
	Boston MOS	6/14/02	11/7/02
	Hampton	7/1/02	1/1/03
	Houston MNS	**8/2/02**	**3/1/03**
	Jersey City	**5/18/02**	**2/28/03**
	Kansas City Zoo	7/5/02	12/31/02
	Tampa MOSI	**6/28/02**	**12/31/02**
	Toronto OP	5/18/02	11/30/03
AlienAdv	Alamogordo	3/1/02	
	Berlin CS	3/1/00	
	Col Springs Cmk	**6/21/02**	**10/31/02**
	Melbourne WBS	3/14/02	3/31/03
	Miami Imx	**6/1/02**	**8/31/02**
	Pitea	12/25/01	12/25/02
	Saitama	**6/8/02**	**9/1/02**
	Singapore DC	**5/1/02**	**4/30/03**
	Sydney WBS	8/28/01	12/31/02
AllAcces	Brussels	9/5/01	
	Cape Town ISA	10/1/01	2/28/03
	Hague	7/22/02	9/1/02
	Hampton	5/24/02	8/30/02
	Perth	11/22/01	
Amazon	Espinho	8/1/02	8/10/03
	Sudbury	5/6/02	9/5/02
Antarc	**Cathedral City**	**6/28/02**	**12/28/02**
	Oakland	1/1/01	3/30/03
ATSOT	Goteborg	10/2/01	10/04
	Krakow IT	4/26/02	8/31/02
	Nuremburg	12/22/01	12/31/02
	Rochester Cmk	**2/8/02**	**7/31/02**
BATB	La Coruna	1/1/02	9/30/02
	Las Palmas	1/1/02	10/02
Bears	**Apple Valley Imx**	**3/1/02**	**6/27/02**
	Baltimore	**6/23/02**	**9/2/02**
	Calgary SC	**7/28/01**	**12/3/03**
	Cincinnati	6/6/02	10/11/02
	Duluth	**3/1/02**	**8/1/02**
	Edmonton Ody	4/02	9/02
	Kagawa	4/1/02	9/8/02
	Mexico City Pap	3/1/02	11/1/02
	Nagoya OT	7/1/02	9/30/02
	New York AMNH	**6/24/02**	**12/31/02**
	Norwalk	6/14/02	10/3/02
	San Diego RHF	**1/11/02**	**7/11/02**
	Taipei MCRC	7/1/01	7/1/02
	Tijuana	5/22/02	9/22/02
	Tokyo TSC	3/2/02	6/23/02
	Vancouver SW	6/29/02	6/03
	Yellowstone	**3/1/02**	**6/1/03**
Beavers	Calgary SC	2/15/00	
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Lucerne	5/1/00	
	Melbourne WBS	2/02	6/30/02
	Menlyn ISA	2/02	9/30/02
	Nuremburg	11/28/01	11/27/02
	San Jose	2/5/02	5/3/03
	Sandton ISA	2/02	2/28/03
	Taranto	6/22/02	6/21/03
	Valencia Spn	9/1/01	8/30/02
CDS	Apple Valley Imx	5/5/02	9/30/02
	Atlanta FMNH	**8/1/02**	**10/31/02**
	Barcelona	5/4/01	8/31/02
	Berlin CS	1/21/00	12/31/02
	Halifax	8/16/02	1/2/03
	Houston MNS	**6/28/02**	**7/31/02**
	Kansas City Sci	7/4/02	12/31/02
	Katoomba	12/10/01	6/10/02
	Madrid	10/24/01	
	Melbourne WBS	**2/18/02**	**7/31/02**
	Munich	**1/17/02**	**8/31/02**
	Oklahoma City	**10/19/01**	**6/30/02**
	Orlando SC	3/22/02	7/31/02
	Paris Geo	2/5/02	1/31/03
	Pittsburgh CSC	4/26/02	6/16/02
	Sydney WBS	**12/24/99**	**8/31/02**
	Toronto OP	5/18/02	9/15/02
	Toronto OSC	**6/23/01**	**7/31/02**
	Warsaw IT	2/22/02	8/31/02
CTPA	**Apple Valley Imx**	**6/28/02**	
	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary EC	9/21/01	
	Detroit	7/1/02	12/02
	Hague	12/20/01	6/19/02
	Ichikawa	4/1/02	6/30/02
	Indianapolis WR	5/1/02	8/31/02
	Kaohsiung	1/9/02	11/8/02
	Karuizawa Sei	3/20/02	7/20/02
	Los Angeles Loe	9/14/01	
	Madrid	3/15/02	2/28/03
	Miami Imx	3/4/02	9/3/02
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Paris Geo	4/3/02	4/2/03
	Poitiers Imax	2/1/02	1/31/03
	Providence Imx	3/6/02	6/22/02
	Quebec	2/8/02	10/22/02
	Saint Augustine	6/28/02	12/31/02
	Saitama	3/9/02	6/2/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/04
	Taipei AM	7/5/01	6/30/02
	Tempe Imx	3/11/02	7/31/02
	Toronto OP	9/15/01	9/15/02
	Yokohama SC	3/23/02	3/22/03
CV	Alexandria	3/1/02	2/28/03
	Brussels	7/1/01	
	Garza Garcia	3/7/02	9/7/02
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Kofu	4/13/02	6/30/02
	Pitea	4/6/02	4/10/03
	San Jose	2/02	10/1/02
	Washington NASM	8/8/96	
Cyberwor	**Amneville Gau**	**6/1/02**	**5/31/03**
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	
	Bournemouth She	3/22/02	3/21/03
	Brisbane WBS	12/13/01	
	Garza Garcia	12/6/01	7/6/02
	Kaohsiung	6/29/01	6/20/02
	Kuwait City	12/25/00	12/24/02
	London BFI	12/01	
	Montpellier Gau	1/1/01	12/03
	Perth	12/20/01	
	Poitiers Imax 3D	2/1/01	1/06
	Taichung NMNS	1/1/02	12/31/02
	Warsaw IT	2/02	9/6/02
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
	Houston SCH	1/18/93	7/12/02
DIS	Bristol	3/01	6/22/02
	Cincinnati	1/1/01	12/31/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	5/1/01	4/04
	Saint Augustine	8/31/02	12/31/02
Dolphins	Barcelona	10/15/00	
	Birmingham UK	8/16/02	1/15/03
	Bradford	5/14/02	9/13/02
	Bristol	12/22/01	8/8/02
	Dayton	6/1/02	7/30/03
	Espinho	8/1/01	7/31/02
	Garza Garcia	5/6/02	12/31/02
	Hastings	2/1/02	8/31/02
	Laie	5/1/01	4/04
	Seattle Dome	5/25/02	5/24/03
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	Amneville Gau	6/27/01	6/30/02
	Barcelona	5/11/00	6/30/02
	Belfast She	8/1/02	12/31/02
	Berlin Disc	2/26/99	6/30/02
	Bradford	5/1/01	6/30/02
	Chiba City	**7/10/02**	**3/31/03**
	Kagoshima	**7/10/02**	**9/30/02**
	Madrid	10/26/00	
	Malta	3/02	
	Manchester UCI	8/3/01	6/30/02
	Nagasaki SM	**4/10/02**	**9/30/02**
	Natick JF	7/1/02	12/31/02
	Perth	7/12/00	
	Providence Imx	**6/1/02**	**8/31/02**
	Sacramento Imx	**6/1/02**	**8/31/02**
	Vienna LFC	6/7/02	12/31/02

Film	Theater	Open	Close
	West Nyack Imx	**6/1/02**	**8/31/02**
E3Dcc	Copenhagen	12/1/00	6/30/02
	Karlshamn	6/25/01	9/15/02
EMSH	Castle Rock	3/92	
Everest	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Cedar Rapids	6/2/02	9/2/02
	Glasgow	4/15/02	4/14/03
	Karlshamn	9/15/01	9/15/02
	Krakow IT	2/15/02	10/21/02
	Malta	12/6/00	
	Mumbai	4/5/02	5/4/03
	Oklahoma City	6/7/02	12/31/02
	Penrith	10/1/01	9/30/03
	Toronto OP	3/1/99	9/4/02
	Vantaa	9/1/01	8/30/02
	Washington NMNH	10/11/01	10/10/02
Extreme	Berlin CS	4/5/01	6/1/02
	Coomera	7/1/01	6/30/02
	Dallas SP	5/25/02	10/25/02
	Hague	10/11/01	
	Hartford Crn	**6/15/02**	**12/31/02**
	Honolulu Con	2/02	12/31/02
	Louisville	3/16/02	9/02
	Madrid	**6/22/00**	**12/31/02**
	Malta	12/6/00	
	Menlyn ISA	6/22/01	3/22/03
	Munich	**4/12/99**	**12/31/02**
	Nuremburg	12/22/01	12/22/02
	Perth	9/10/01	
	Seattle Dome	**5/24/02**	**5/24/03**
	Speyer Imax	**2/8/02**	**12/31/02**
	Yellowstone	11/1/99	10/31/02
FEOC	Mobile	1/1/02	7/1/02
FOK	**Kuwait City**	**4/17/00**	**4/16/03**
FOTA	Taipei MCRC	1/02	12/02
Galapago	Bochum IM	9/1/00	8/31/02
	Fort Lauderdale	10/5/01	10/4/02
	Halifax	6/14/02	6/13/03
	Harrisburg	3/9/02	10/31/02
	Regina	9/1/01	6/30/02
	Sudbury	9/4/01	6/30/02
	Sydney WBS	6/30/01	6/30/02
	Washington NMNH	10/27/99	
GC	Bandung	9/1/00	8/31/02
	Bournemouth She	3/22/02	7/31/02
	Cathedral City	**3/15/02**	**6/30/02**
	Fort Lauderdale	**3/1/02**	**6/30/02**
	Hibbing	3/1/02	9/1/02
	Indianapolis CMI	5/31/02	7/4/02
	Menlyn ISA	4/1/02	10/31/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	12/31/02
	Nuremburg	11/28/01	11/29/02
	Orlando SC	3/8/02	9/27/02
	Singapore DC	5/26/01	7/3/02
	Wuerzburg	7/1/01	12/31/02
GF	Sudbury	1/00	12/02
	Victoria	1/17/02	9/19/02
GN	Taipei AM	3/30/01	9/30/02
	Vienna LFC	6/7/02	12/31/02
HaunCast	Bangkok	2/02	6/30/02
	Barcelona	5/7/02	5/7/03
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bournemouth She	3/22/02	9/30/02
	Bradford	1/1/02	10/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Edmonton FP	2/02	6/30/02
	Galveston	9/9/01	10/31/02
	Halifax	9/21/01	6/15/02
	Las Vegas Imx	3/12/02	10/31/02
	London BFI	12/01	
	Madrid	**6/12/02**	**6/30/03**
	Melbourne WBS	9/13/01	9/30/02
	Myrtle Beach	2/02	12/31/02
	Oslo	2/02	6/30/02
	Rochester Cmk	**5/31/02**	**9/26/02**
	San Antonio 3D	**6/7/02**	**12/31/02**
	Sydney WBS	9/20/01	8/31/02
	Wuerzburg	12/1/01	7/31/02
HB	Aguascalientes	5/23/02	5/31/03
	Auckland	6/30/02	12/31/02
	Baltimore	3/02	10/31/03
	Barcelona	5/7/02	5/7/03
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Brussels	5/1/02	
	Calgary EC	12/20/01	6/30/02
	Charlotte	2/2/02	2/28/03
	Chicago MSI	10/12/01	7/18/02
	Copenhagen	1/18/02	12/31/02
	Detroit	2/02	8/02
	Dwingeloo	4/27/02	7/31/02
	Edmonton Ody	6/21/02	6/05
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Hull	4/1/02	10/31/02
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Mexico City Pap	3/21/02	7/31/02
	Munich	4/18/02	4/30/03
	Niagara	7/1/02	2/28/03
	Nuremburg	**7/4/02**	**1/31/03**
	Oakland	8/30/02	2/28/03
	Phoenix	8/1/02	8/1/03
	Providence Imx	8/27/02	12/31/02
	Regina	4/19/02	10/20/02
	San Diego RHF	3/8/02	11/02
	Seattle PSC 1	3/1/02	9/30/02
	Singapore SC	5/20/02	10/31/02
	Speyer Imax	**6/6/02**	**12/31/02**
	Stockholm	11/30/01	
	Taichung NMNS	**7/1/02**	**7/31/03**
	Taipei AM	5/1/02	5/10/03
	Tijuana	8/17/02	8/31/03
	Toronto OSC	10/12/01	10/12/02
	Tsuruga	4/1/02	6/30/02
	Vienna LFC	6/7/02	12/31/02
	West Nyack Imx	3/11/02	9/30/02
	Winnipeg	3/1/02	9/30/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
Horses	Calgary EC	6/1/02	9/30/02
India	**Hull**	**7/1/02**	**1/1/03**
	London BFI	**7/12/02**	**7/1/04**
	Myrtle Beach	**6/15/02**	**6/15/03**
	Orlando SC	**6/15/02**	**12/15/02**
	Taipei MCRC	**7/1/02**	
IOTS	Bochum IM	8/1/02	7/31/04
	Garden City	1/1/02	9/1/02
	Shanghai Dome	9/1/01	8/31/02
	Toronto OSC	1/8/01	
ITD	Baltimore	3/02	10/5/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Cairo	4/25/02	4/24/03
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Harrisburg	9/9/99	8/31/02
	Krakow IT	12/15/01	12/14/02
	Kuwait City	12/25/00	12/24/02
	London BFI	1/02	6/02
	Malta	9/14/01	
	Newport	2/02	8/31/02
	Sinsheim	5/98	
	Vienna LFC	6/7/02	6/6/03
JGWC	Toronto OSC	5/10/02	
JIAC	Barcelona	11/1/01	
	Copenhagen	1/18/01	12/31/02
	Davenport	3/16/02	7/12/02
	Denver MNS	**6/7/02**	**4/03**
	Hastings	6/10/02	12/9/02
	Hong Kong	4/1/02	9/30/02
	Karlshamn	6/15/02	9/10/03
	London ONT	12/15/01	6/30/02
	Melbourne WBS	8/1/02	1/1/03
	Memphis Pink	**3/2/02**	**11/15/02**
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Puebla	8/1/02	6/30/03
	Reno Fleisch	2/5/02	6/3/02
	Richmond SMV	**5/31/02**	**9/27/02**
	Rochester MSC	10/25/01	
	Saint Augustine	7/15/02	12/31/02
	Sioux Falls	**6/15/02**	**9/27/02**
	Stockholm	3/1/02	3/7/03
	Sydney WBS	2/15/02	7/15/02
	Taichung NMNS	8/28/01	7/7/02
	Toronto OP	3/1/01	9/4/02
Kilimanj	Atlanta FMNH	3/22/02	6/30/02
	Boston MOS	3/15/02	
	Calgary EC	3/8/02	8/21/02
	Cape Town ISA	3/15/02	
	Charlotte	**6/14/02**	**9/30/02**
	Denver MNS	**3/8/02**	**10/3/02**
	Fort Worth	3/8/02	9/2/02
	Houston MNS	**3/8/02**	**8/2/02**
	Kansas City Zoo	3/30/02	12/31/02
	Milwaukee	7/26/02	12/31/02
	New York AMNH	6/24/02	12/31/02
	Omaha	7/02	
	Singapore SC	7/1/02	12/31/02
	Vancouver Imx	**6/22/02**	**12/31/02**
L&C	Austin	4/20/02	8/30/02
	Branson	5/3/02	4/30/03
	Dearborn	5/1/02	12/31/02
	Jersey City	**5/18/02**	**2/28/03**
	Kansas City Sci	4/22/02	10/22/02
	Mobile	**6/11/02**	**1/20/03**
	Saint Louis Arch	5/25/02	5/23/03
	Sandy	**6/7/02**	**6/6/03**
	Zion	4/26/02	10/31/02
L5	Brisbane WBS	8/2/01	
	Sinsheim	10/26/96	
LOLL	**Houston Edw**	**6/28/02**	**7/02**
	Hull	3/1/02	6/30/02
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Indianapolis CMI	7/5/02	8/1/02
	Nuremburg	11/28/01	11/27/02
	Pensacola	3/8/02	9/1/02
	Taranto	6/30/02	6/19/03
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Dallas SP	**5/25/02**	**5/25/03**
	Lubbock	2/1/02	8/02
	Myrtle Beach	5/1/02	
	Phoenix	6/1/01	6/1/02
	Richmond SMV	4/15/02	12/31/02
	Saint Augustine	8/1/02	1/1/03
	Seoul	12/22/01	7/1/02
	Syracuse	5/18/02	11/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	6/2/02
	Corpus Christi	3/22/02	9/22/02
	Nagasaki SM	9/1/01	9/30/02
	Paris Geo	12/5/01	
	Sudbury	1/7/02	7/19/02
MOE	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Beijing	4/28/02	4/27/03
	Berlin CS	8/1/01	6/30/02

Film	Theater	Open	Close
	Bochum IM	9/1/01	8/31/02
	Boston MOS	**6/16/01**	**2/6/03**
	Bournemouth She	3/22/02	7/31/02
	Branson	4/19/02	4/18/03
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Charleston SC	4/16/02	11/16/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Fort Lauderdale	**5/25/02**	**5/24/03**
	Hague	10/9/00	6/02
	Hartford Crn	4/1/01	7/31/02
	Kansas City Sci	2/1/02	7/30/02
	Kuwait City	5/02	5/03
	Las Vegas Imx	10/1/01	9/30/02
	Madrid	10/28/99	
	Melzo	1/1/02	6/30/02
	Munich	4/2/01	12/31/02
	Norwalk	1/1/01	12/31/02
	Oakland	1/1/02	6/30/02
	Orlando SC	3/1/01	6/30/02
	Oslo	10/1/01	6/30/02
	Portland	11/2/01	6/15/02
	Sacramento Imx	10/1/01	6/30/02
	San Jose	2/5/02	12/31/02
	Shreveport	9/8/01	7/30/02
	Sioux Falls	9/1/01	12/31/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	9/2/02
	Valencia Spn	1/3/02	6/30/02
	Victoria	11/5/01	6/30/02
	Wuerzburg	4/16/01	12/31/02
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	
MTA	**Dallas Cmk**	**7/12/02**	**10/31/02**
	Little Rock	1/19/02	
MTM	Edmonton Ody	1/9/98	12/31/02
	Hampton	9/10/98	6/30/02
	San Diego RHF	1/12/01	6/30/02
	San Jose	2/02	5/3/03
MWH	Atlanta FMNH	11/21/01	11/21/02
	Seattle PSC 1	**6/17/02**	
Niagara	Bandung	9/1/00	8/02
	Frankfurt IM	9/1/01	8/31/02
	Oulu	4/13/02	4/27/03
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/02
Nsync	Birmingham UK	2/02	
	Bristol	3/02	
	Grand Rapids JLT	**3/21/02**	**6/30/02**
	Las Vegas Imx	3/1/02	9/30/02
	Lehi	3/1/02	6/30/02
	Lubbock	3/1/02	6/1/02
	Paris Geo	1/16/02	
	Tampa MOSI	6/15/02	7/14/02
OM	Berlin CS	1/23/02	6/30/02
	Boston NEA	**6/21/02**	**6/30/03**
	Copenhagen	3/23/02	8/31/02
	Frankfurt IM	11/1/01	11/30/02
	Houston MNS	**6/28/02**	
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Osaka Sci	**7/1/02**	**12/31/02**
	Paris Geo	2/5/02	2/28/03
	Poitiers Imax	1/02	
	Tampa Cha	3/15/02	9/30/02
	Tokyo Sei	**7/20/02**	**9/30/02**
OnGuard	Singapore DC	2/13/99	12/03
OO	Cathedral City	2/1/02	6/15/02
	Chiba City	4/2/02	6/30/02
	Columbus COSI	3/16/02	7/5/02
	Kansas City Zoo	5/21/02	12/31/02
	Lehi	**6/11/02**	**9/30/02**
	Milwaukee	3/1/02	9/30/02
	Nagoya OT	4/2/02	6/30/02
	Phoenix	5/28/02	12/1/02
	Quebec	4/26/02	9/15/02
	Regina	3/8/02	10/8/02
	Sagamihara	4/23/02	9/30/02
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	10/18/01	12/31/02
	Valencia Spn	7/14/01	7/12/02
OrigLife	Paris Geo	6/26/01	
OTW	Vancouver SW	5/1/02	11/15/02
Ozarks	Branson	1/93	12/03
PDF	Oklahoma City	3/8/02	8/31/02
Rheged	Penrith	7/1/00	
RSATM	Louisville	7/4/02	7/14/02
S&R	Bochum IM	9/1/01	8/31/02
	Frankfurt IM	9/1/01	8/31/02
SAA	Boston MOS	2/16/01	6/02
	Bradford	1/8/02	9/7/02
	Brisbane WBS	**6/13/02**	**12/12/02**
	Bristol	2/9/02	8/8/02
	Charleston SC	11/1/01	8/31/02
	Charlotte	11/17/01	6/14/02
	Chicago Loe	**2/15/02**	**9/30/02**
	Cincinnati	2/2/02	6/7/02
	Denver MNS	9/21/01	6/6/02
	Duluth	10/15/01	
	Fort Lauderdale	3/1/02	2/28/03
	Hague	**6/6/02**	**11/5/02**
	Hutchinson	**12/14/01**	**9/26/02**
	Indianapolis CMI	3/1/02	8/30/02
	London BFI	10/19/01	
	Lubbock	5/17/02	11/16/02
	Melbourne WBS	10/25/01	4/24/04
	Munich	**6/14/01**	**12/3/02**
	New York AMNH	**6/2/02**	**6/23/02**
	Norwalk	**1/18/02**	**10/3/02**
	Penrith	3/8/02	3/7/03
	Perth	2/14/02	
	Philadelphia	4/5/02	9/26/02
	Phoenix	**2/16/02**	**9/15/02**
	Pittsburgh CSC	11/3/01	8/1/02
	Raleigh Exp	3/15/02	12/31/02
	Regina	**6/27/02**	**12/26/02**
	Saint Paul	2/7/02	10/14/02
	San Jose	2/02	10/3/02
	Sandy	8/24/01	8/23/02
	Stockholm	9/21/01	
	Sydney WBS	10/25/01	4/24/04
	Tampa MOSI	11/16/01	6/30/02
	Victoria	3/8/02	1/15/03
	Virginia Beach	**5/24/02**	**11/27/02**
SacrSite	Alamogordo	1/1/02	7/30/02
SE	Nagasaki SM	8/14/01	8/31/02
	Puebla	3/15/02	9/14/02
Sedona	Sedona	3/28/98	12/31/03
Skydance	**Paris Geo**	**7/3/02**	**12/31/02**
SOA	Dallas AA	2/26/99	
Solarmax	**Garza Garcia**	**4/1/02**	**3/30/03**
	Huntsville	3/1/02	2/28/03
	Hutchinson	3/15/02	3/14/03
	Oakland	9/15/00	3/30/03
	Pittsburgh CSC	4/12/02	10/17/02
	Sandy	9/14/01	8/1/02
	Taipei AM	3/1/01	2/28/03
	Toronto OSC	**3/9/01**	**6/29/02**
SpaceSta	Alamogordo	7/1/02	6/05
	Auckland	4/19/02	4/04
	Austin	5/25/02	11/15/02
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	5/27/03
	Berlin Disc	5/28/02	5/27/03
	Birmingham UK	5/02	
	Boston NEA	5/1/02	4/04
	Bradford	6/1/02	6/1/03
	Bristol	5/02	5/03
	Buford Reg	4/19/02	4/19/03
	Calgary EC	4/26/02	11/30/02
	Cathedral City	5/24/02	11/23/02
	Charleston SC	5/21/02	5/20/03
	Chattanooga	4/19/02	5/23/03
	Chicago MSI	5/1/02	11/30/02
	Copenhagen	5/31/02	5/30/03
	Dallas Cmk	4/19/02	4/05
	Davenport	7/11/02	7/10/03
	Dayton	5/24/02	5/23/03
	Detroit	5/11/02	11/02
	Dublin Reg	4/19/02	4/19/03
	Fort Worth	5/1/02	5/1/03
	Frankfurt IM	5/28/02	5/27/03
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Grand Rapids JLT	5/31/02	5/31/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	5/31/03
	Hull	7/1/02	7/1/03
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis WR	5/23/02	4/04
	Karuizawa Sei	4/20/02	12/31/02
	KSC 2	4/19/02	4/18/04
	Langley FP	4/26/02	4/25/05
	Las Vegas Imx	4/19/02	4/18/04
	London BFI	4/27/02	4/26/03
	London ONT	6/1/02	
	London SM	5/28/02	5/27/03
	Los Angeles CSC	4/19/02	4/19/03
	Los Angeles Loe	4/19/02	10/18/02
	Los Angeles NA	4/19/02	5/31/03
	Melbourne WBS	4/19/02	4/04
	Memphis Pink	6/29/02	3/7/03
	Miami Imx	5/1/02	4/04
	Montreal VP	4/19/02	4/18/03
	Munich	5/28/02	5/27/03
	Myrtle Beach	4/02	
	New Orleans	4/19/02	8/30/02
	New York Loe	4/19/02	10/18/02
	Nuremburg	5/9/02	12/31/02
	Osaka Sun	4/19/02	4/04
	Oslo	5/28/02	11/03
	Philadelphia	6/1/02	5/04
	Portland	4/19/02	4/19/03
	Providence Imx	5/9/02	9/18/02
	Quebec	5/02	9/02
	Sacramento Imx	5/1/02	4/04
	Saint Paul	6/1/02	10/1/02
	San Antonio 3D	5/3/02	11/2/02
	San Diego RHF	5/17/02	2/03
	San Jose	5/1/02	5/1/03
	Seattle PSC 2	5/17/02	5/04
	Shreveport	7/1/02	6/30/03
	Sinsheim	5/9/02	5/8/04
	Stockholm	5/17/02	
	Sydney WBS	4/19/02	4/04
	Tampa MOSI	5/24/02	5/04
	Tempe Imx	5/1/02	4/04
	Tokyo Sei	4/25/02	4/30/04
	Vancouver Imx	5/02	12/31/02
	Victoria	5/31/02	12/31/02
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/25/05
STTM	Berlin CS	10/12/00	
	Wuerzburg	12/13/00	12/31/02
SupeSpee	Birmingham AL	3/23/02	8/30/02
	Branson	3/23/01	9/02
	Syracuse	9/1/97	6/30/02
T40	Cincinnati	1/1/01	12/31/02
	Cleveland	3/1/02	9/30/02
	Houston MNS	5/17/01	1/3/03
	Houston MNS	6/02	12/02
	Norwalk	1/18/01	6/13/02
	Syracuse	2/9/02	6/30/02
T90	Norwalk	11/20/98	12/03

Film	Theater	Open	Close
TBAA	Alamogordo	1/1/02	7/30/02
	Calgary SC	5/25/02	12/31/02
	Hutchinson	**6/1/02**	**5/31/03**
	Oakland	1/1/02	6/30/02
	Oklahoma City	3/8/02	8/31/02
TF	Gurnee	4/15/02	10/31/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Boston MOS	6/1/02	9/2/02
	Corsicana	12/14/01	9/7/02
	Richmond SMV	**5/28/02**	**9/27/02**
	Roanoke	6/1/02	11/1/02
Trex	Belfast She	3/15/02	3/14/03
	Berlin CS	1/21/00	7/19/02
	Berlin Disc	1/14/00	7/31/02
	Birmingham AL	5/15/02	12/31/02
	Bochum IM	9/1/01	8/30/02
	Boston NEA	2/1/02	1/31/03
	Brisbane WBS	6/30/01	6/30/02
	Brussels	9/1/00	6/30/02
	Cairo	4/25/02	4/24/03
	Cedar Rapids	3/17/02	6/1/02
	Frankfurt IM	9/1/01	8/31/02
	Ichikawa	7/1/02	10/31/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	12/15/01	12/14/02
	London SM	7/21/01	7/20/02
	Malta	11/30/01	
	Manchester UCI	2/25/02	2/24/03
	Melbourne WBS	2/02	6/30/02
	Memphis Pink	**11/3/01**	**6/28/02**
	Mexico City Pap	5/14/02	1/13/03
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Saint Augustine	3/17/02	8/31/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Villahermosa	3/15/02	9/15/02
UGs	Ankara	4/27/01	
	Belfast She	**5/6/02**	**4/30/03**
	Bournemouth She	**3/22/02**	**3/21/03**
	Jackson MS	**5/3/02**	**9/30/02**
	Munich	**2/1/02**	**1/31/03**
	Sinsheim	4/7/00	
UX	Addison Mar	5/10/02	9/28/02
	Apple Valley Imx	5/10/02	9/28/02
	Buffalo Reg	5/10/02	9/28/02
	Buford Reg	5/10/02	9/28/02
	Chicago Loe	5/10/02	9/28/02
	Col Springs Cmk	5/10/02	9/28/02
	Columbus Mar	5/10/02	9/28/02
	Dallas Cmk	5/10/02	9/28/02
	Denver UA	5/10/02	9/28/02
	Dublin Reg	5/10/02	9/28/02
	Fargo	5/10/02	9/28/02
	Grand Rapids JLT	5/10/02	9/28/02
	Halifax	5/10/02	9/28/02
	Hartford Crn	5/10/02	9/28/02
	Honolulu Con	5/10/02	9/28/02
	Houston Edw	5/10/02	9/28/02
	Indianapolis WR	5/22/02	10/9/02
	Irvine Edw	5/10/02	9/28/02
	Jupiter Crn	5/10/02	9/28/02
	King of Prussia UA	5/10/02	9/28/02
	Lehi	5/10/02	9/28/02
	Lincolnshire Reg	5/10/02	9/28/02
	Little Rock	5/10/02	9/28/02
	Los Angeles Loe	5/10/02	9/28/02
	Los Angeles NA	5/10/02	9/28/02
	Memphis Muv	5/10/02	9/28/02
	Monrovia Krik	5/10/02	9/28/02
	Murrieta	5/10/02	9/28/02
	Nashville Reg	5/10/02	9/28/02
	New Rochelle Reg	5/10/02	9/28/02
	New York Loe	5/10/02	9/28/02
	Newport	5/10/02	9/28/02
	Ontario Edw	5/10/02	9/28/02
	Orlando Muv	5/10/02	9/28/02
	Philadelphia	5/10/02	9/28/02
	Rochester Cmk	5/10/02	9/28/02
	San Antonio 2D	5/10/02	9/28/02
	San Francisco Loe	5/10/02	9/28/02
	Sandy	5/10/02	9/28/02
	Sedona	5/10/02	9/28/02
	Spokane	5/10/02	9/28/02
	Tampa Cha	5/10/02	9/28/02
	Tulsa Cmk	5/10/02	9/28/02
	Valencia Edw	5/10/02	9/28/02
	Woodridge Cmk	5/10/02	9/28/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	**Leon Exp**	**6/1/02**	**11/30/02**
	Nuremburg	5/2/02	9/1/02
	Paris Geo	1/10/00	
	Wuerzburg	3/20/02	11/30/02
Whales	Bochum IM	9/1/01	8/31/02
	Calgary SC	2/2/02	9/3/02
	Charleston SC	3/02	
	Frankfurt IM	9/1/01	8/31/02
	Hibbing	3/1/02	6/30/02
	Jupiter Crn	1/1/02	6/30/02
	Mobile	**6/10/02**	**12/31/02**
	Nagasaki SM	7/17/01	7/29/02
	Norwalk	1/1/01	12/31/02
	Sioux Falls	9/1/01	6/3/02
	Victoria	5/31/02	9/19/02
WOC	Col Springs Cmk	4/16/02	7/30/02
	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Warsaw IT	11/2/01	6/30/02
Wolves	Anchorage	5/14/00	5/04
ZC	Zion	5/24/94	

Summer 2002 by Theater

Theater	Film	Open	Close
Addison Mar	UX	5/10/02	9/28/02
Aguascalientes	HB	5/23/02	5/31/03
Alamogordo	AlienAdv	3/1/02	
	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SpaceSta	7/1/02	6/05
	TBAA	1/1/02	7/30/02
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	**Cyberwor**	**6/1/02**	**5/31/03**
	E3D	6/27/01	6/30/02
	MOE	8/29/01	8/28/02
Anchorage	Wolves	5/14/00	5/04
Ankara	UGs	4/27/01	
Apple Valley Imx	**Bears**	**3/1/02**	**6/27/02**
	CDS	5/5/02	9/30/02
	CTPA	**6/28/02**	
	UX	5/10/02	9/28/02
Atlanta FMNH	ALBT	6/14/02	11/30/02
	CDS	**8/1/02**	**10/31/02**
	Kilimanj	3/22/02	6/30/02
	LW	9/20/01	9/21/02
	MWH	11/21/01	11/21/02
Auckland	HB	6/30/02	12/31/02
	MOE	10/1/01	6/30/02
	SpaceSta	4/19/02	4/04
Austin	L&C	4/20/02	8/30/02
	SpaceSta	5/25/02	11/15/02
Baltimore	**Bears**	**6/23/02**	**9/2/02**
	HB	3/02	10/31/03
	ITD	3/02	10/5/02
	SpaceSta	5/24/02	5/05
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/02
Bangkok	HaunCast	2/02	6/30/02
Barcelona	CDS	5/4/01	8/31/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	5/11/00	6/30/02
	HaunCast	5/7/02	5/7/03
	HB	5/7/02	5/7/03
	JIAC	11/1/01	
	MJTTM	5/3/01	6/2/02
Beijing	MOE	4/28/02	4/27/03
Belfast She	BP	11/29/01	12/31/02
	E3D	8/1/02	12/31/02
	Everest	11/29/01	1/28/03
	Trex	3/15/02	3/14/03
	UGs	**5/6/02**	**4/30/03**
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	4/5/01	6/1/02
	MOE	8/1/01	6/30/02
	OM	1/23/02	6/30/02
	SpaceSta	5/28/02	5/27/03
	STTM	10/12/00	
	Trex	1/21/00	7/19/02
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	2/26/99	6/30/02
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	SpaceSta	5/28/02	5/27/03
	Trex	1/14/00	7/31/02
Birmingham AL	SupeSpee	3/23/02	8/30/02
	Trex	5/15/02	12/31/02
Birmingham UK	Cyberwor	9/29/01	
	Dolphins	8/16/02	1/15/03
	HB	9/29/01	
	Nsync	2/02	
	SpaceSta	5/02	
Bochum IM	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	IOTS	8/1/02	7/31/04
	MOE	9/1/01	8/31/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/02
	Whales	9/1/01	8/31/02
Boston MOS	ALBT	6/14/02	11/7/02
	Kilimanj	3/15/02	
	MOE	**6/16/01**	**2/6/03**
	SAA	2/16/01	6/02
	TR	6/1/02	9/2/02
Boston NEA	ITD	12/6/01	
	LW	12/6/01	
	OM	**6/21/02**	**6/30/03**
	SpaceSta	5/1/02	4/04
	Trex	2/1/02	1/31/03

Theater	Film	Open	Close
Bournemouth She	Cyberwor	3/22/02	3/21/03
	GC	3/22/02	7/31/02
	HaunCast	3/22/02	9/30/02
	MOE	3/22/02	7/31/02
	UGs	**3/22/02**	**3/21/03**
Bradford	Dolphins	5/14/02	9/13/02
	E3D	5/1/01	6/30/02
	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SAA	1/8/02	9/7/02
	SpaceSta	6/1/02	6/1/03
Branson	Alaska	5/1/99	12/31/02
	L&C	5/3/02	4/30/03
	MOE	4/19/02	4/18/03
	Ozarks	1/93	12/03
	SupeSpee	3/23/01	9/02
Brisbane WBS	AEK	2/20/02	2/19/03
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	SAA	**6/13/02**	**12/12/02**
	Trex	6/30/01	6/30/02
Bristol	DIS	3/01	6/22/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	Nsync	3/02	
	SAA	2/9/02	8/8/02
	SpaceSta	5/02	5/03
Brussels	AllAcces	9/5/01	
	CTPA	9/5/01	
	CV	7/1/01	
	HB	5/1/02	
	MOE	12/1/01	6/30/02
	Trex	9/1/00	6/30/02
Buffalo Reg	UX	5/10/02	9/28/02
Buford Reg	SpaceSta	4/19/02	4/19/03
	UX	5/10/02	9/28/02
Cairo	ITD	4/25/02	4/24/03
	Trex	4/25/02	4/24/03
Calgary EC	CTPA	9/21/01	
	HB	12/20/01	6/30/02
	Horses	6/1/02	9/30/02
	Kilimanj	3/8/02	8/21/02
	SpaceSta	4/26/02	11/30/02
Calgary SC	**Bears**	**7/28/01**	**12/3/03**
	Beavers	2/15/00	
	TBAA	5/25/02	12/31/02
	Whales	2/2/02	9/3/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	Kilimanj	3/15/02	
	MOE	3/5/01	2/28/03
Castle Rock	EMSH	3/92	
Cathedral City	**Antarc**	**6/28/02**	**12/28/02**
	GC	**3/15/02**	**6/30/02**
	OO	2/1/02	6/15/02
	SpaceSta	5/24/02	11/23/02
Cedar Rapids	Everest	6/2/02	9/2/02
	Trex	3/17/02	6/1/02
Charleston SC	ITD	11/20/00	12/31/02
	MOE	4/16/02	11/16/02
	SAA	11/1/01	8/31/02
	SpaceSta	5/21/02	5/20/03
	Whales	3/02	
Charlotte	HB	2/2/02	2/28/03
	Kilimanj	**6/14/02**	**9/30/02**
	SAA	11/17/01	6/14/02
Chattanooga	ITD	5/3/96	5/3/03
	SpaceSta	4/19/02	5/23/03
Chiba City	**E3D**	**7/10/02**	**3/31/03**
	OO	4/2/02	6/30/02
Chicago Loe	**SAA**	**2/15/02**	**9/30/02**
	UX	5/10/02	9/28/02
Chicago MSI	HB	10/12/01	7/18/02
	SpaceSta	5/1/02	11/30/02
Cincinnati	Bears	6/6/02	10/11/02
	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	SAA	2/2/02	6/7/02
	T40	1/1/01	12/31/02
Cleveland	T40	3/1/02	9/30/02
Cocoa	MOE	10/15/01	10/14/02
Col Springs Cmk	**AlienAdv**	**6/21/02**	**10/31/02**
	UX	5/10/02	9/28/02
	WOC	4/16/02	7/30/02
Columbus COSI	OO	3/16/02	7/5/02
Columbus Mar	UX	5/10/02	9/28/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	E3Dcc	12/1/00	6/30/02
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	OM	3/23/02	8/31/02
	SpaceSta	5/31/02	5/30/03
Corpus Christi	MJTTM	3/22/02	9/22/02
Corsicana	TR	12/14/01	9/7/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	**MTA**	**7/12/02**	**10/31/02**
	SpaceSta	4/19/02	4/05
	UX	5/10/02	9/28/02
Dallas SP	Extreme	5/25/02	10/25/02
	LW	**5/25/02**	**5/25/03**
Davenport	JIAC	3/16/02	7/12/02
	SpaceSta	7/11/02	7/10/03
Dayton	Dolphins	6/1/02	7/30/03
	SpaceSta	5/24/02	5/23/03
Dearborn	L&C	5/1/02	12/31/02
Denver MNS	**JIAC**	**6/7/02**	**4/03**
	Kilimanj	**3/8/02**	**10/3/02**
	SAA	9/21/01	6/6/02
Denver UA	UX	5/10/02	9/28/02
Detroit	CTPA	7/1/02	12/02
	HB	2/02	8/02
	SpaceSta	5/11/02	11/02
Dublin Reg	SpaceSta	4/19/02	4/19/03
	UX	5/10/02	9/28/02
Duluth	**Bears**	**3/1/02**	**8/1/02**
	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	HB	4/27/02	7/31/02
	LS	5/1/01	4/30/03
Edmonton FP	HaunCast	2/02	6/30/02
Edmonton Ody	Bears	4/02	9/02
	HB	6/21/02	6/05
	MTM	1/9/98	12/31/02
Espinho	Amazon	8/1/02	8/10/03
	Dolphins	8/1/01	7/31/02
Fargo	UX	5/10/02	9/28/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
	GC	**3/1/02**	**6/30/02**
	MOE	**5/25/02**	**5/24/03**
	SAA	3/1/02	2/28/03
Fort Worth	Kilimanj	3/8/02	9/2/02
	SpaceSta	5/1/02	5/1/03
Frankfurt IM	AEK	9/1/01	8/30/02
	Niagara	9/1/01	8/31/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	SpaceSta	5/28/02	5/27/03
	Trex	9/1/01	8/31/02
	Whales	9/1/01	8/31/02
Galveston	HaunCast	9/9/01	10/31/02
	SpaceSta	5/24/02	5/05
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
	SpaceSta	4/19/02	5/05
Garza Garcia	CV	3/7/02	9/7/02
	Cyberwor	12/6/01	7/6/02
	Dolphins	5/6/02	12/31/02
	Solarmax	**4/1/02**	**3/30/03**
Glasgow	Everest	4/15/02	4/14/03
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/04
	CV	2/2/02	1/31/03
	WOC	4/30/02	10/04
Grand Rapids JLT	AEK	2/02	11/15/02
	CV	2/02	11/17/02
	Nsync	**3/21/02**	**6/30/02**
	SpaceSta	5/31/02	5/31/04
	UX	5/10/02	9/28/02
Gurnee	TF	4/15/02	10/31/02
Hague	AllAcces	7/22/02	9/1/02
	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
	SAA	**6/6/02**	**11/5/02**
Halifax	CDS	8/16/02	1/2/03
	Galapago	6/14/02	6/13/03
	HaunCast	9/21/01	6/15/02
	UX	5/10/02	9/28/02
Hampton	ALBT	7/1/02	1/1/03
	AllAcces	5/24/02	8/30/02
	MTM	9/10/98	6/30/02
	SpaceSta	5/24/02	5/05
Harrisburg	Galapago	3/9/02	10/31/02
	ITD	9/9/99	8/31/02
	SpaceSta	6/1/02	5/31/03
Hartford Crn	**Extreme**	**6/15/02**	**12/31/02**
	MOE	4/1/01	7/31/02
	UX	5/10/02	9/28/02
Hastings	AJ	2/1/02	8/31/02
	Dolphins	2/1/02	8/31/02
	JIAC	6/10/02	12/9/02
Hibbing	GC	3/1/02	9/1/02
	Whales	3/1/02	6/30/02
Hong Kong	JIAC	4/1/02	9/30/02
Honolulu Con	Extreme	2/02	12/31/02
	UX	5/10/02	9/28/02
Houston Edw	**LOLL**	**6/28/02**	**7/02**
	UX	5/10/02	9/28/02
Houston MNS	**ALBT**	**8/2/02**	**3/1/03**
	CDS	**6/28/02**	**7/31/02**
	Kilimanj	**3/8/02**	**8/2/02**
	OM	**6/28/02**	
	T40	5/17/01	1/3/03
	T40	6/02	12/02
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	HB	4/1/02	10/31/02
	India	**7/1/02**	**1/1/03**
	LOLL	3/1/02	6/30/02
	SpaceSta	7/1/02	7/1/03
Huntsville	DIS	5/1/01	4/04
	Solarmax	3/1/02	2/28/03
	SpaceSta	5/24/02	5/05
Hutchinson	**SAA**	**12/14/01**	**9/26/02**
	Solarmax	3/15/02	3/14/03
	SpaceSta	6/1/02	6/07
	TBAA	**6/1/02**	**5/31/03**
Ichikawa	CTPA	4/1/02	6/30/02
	Trex	7/1/02	10/31/02
Indianapolis CMI	Africa	8/1/02	9/5/02
	GC	5/31/02	7/4/02
	LS	7/5/02	8/1/02
	SAA	3/1/02	8/30/02
Indianapolis WR	CTPA	5/1/02	8/31/02
	SpaceSta	5/23/02	4/04
	UX	5/22/02	10/9/02
Irvine Edw	UX	5/10/02	9/28/02
Jackson MS	**UGs**	**5/3/02**	**9/30/02**
Jakarta	Trex	12/15/01	12/14/02
Jersey City	**ALBT**	**5/18/02**	**2/28/03**
	HB	10/12/01	10/02

Theater	Film	Open	Close
	L&C	**5/18/02**	**2/28/03**
Jupiter Crn	UX	5/10/02	9/28/02
	Whales	1/1/02	6/30/02
Kagawa	Bears	4/1/02	9/8/02
Kagoshima	**E3D**	**7/10/02**	**9/30/02**
Kansas City Sci	CDS	7/4/02	12/31/02
	HB	10/19/01	9/30/02
	L&C	4/22/02	10/22/02
	MOE	2/1/02	7/30/02
Kansas City Zoo	ALBT	7/5/02	12/31/02
	Kilimanj	3/30/02	12/31/02
	OO	5/21/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
	JIAC	6/15/02	9/10/03
Karuizawa Sei	CTPA	3/20/02	7/20/02
	SpaceSta	4/20/02	12/31/02
Katoomba	CDS	12/10/01	6/10/02
King of Prussia UA	UX	5/10/02	9/28/02
Kofu	CV	4/13/02	6/30/02
Krakow IT	AEK	12/15/01	6/11/03
	ATSOT	4/26/02	8/31/02
	Everest	2/15/02	10/21/02
	ITD	12/15/01	12/14/02
	Trex	12/15/01	12/14/02
KSC 2	SpaceSta	4/19/02	4/18/04
Kuwait City	Cyberwor	12/25/00	12/24/02
	FOK	**4/17/00**	**4/16/03**
	ITD	12/25/00	12/24/02
	MOE	5/02	5/03
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/04
Langley FP	SpaceSta	4/26/02	4/25/05
Las Palmas	BATB	1/1/02	10/02
Las Vegas Imx	HaunCast	3/12/02	10/31/02
	MOE	10/1/01	9/30/02
	Nsync	3/1/02	9/30/02
	SpaceSta	4/19/02	4/18/04
Lehi	Nsync	3/1/02	6/30/02
	OO	**6/11/02**	**9/30/02**
	UX	5/10/02	9/28/02
Leon Exp	**WAMnv**	**6/1/02**	**11/30/02**
Lincolnshire Reg	UX	5/10/02	9/28/02
Little Rock	MTA	1/19/02	
	UX	5/10/02	9/28/02
London BFI	Cyberwor	12/01	
	HaunCast	12/01	
	India	**7/12/02**	**7/1/04**
	ITD	1/02	6/02
	SAA	10/19/01	
	SpaceSta	4/27/02	4/26/03
London ONT	JIAC	12/15/01	6/30/02
	SpaceSta	6/1/02	
London SM	HB	10/11/01	10/31/03
	SpaceSta	5/28/02	5/27/03
	Trex	7/21/01	7/20/02
Los Angeles CSC	HB	10/14/01	9/30/02
	SpaceSta	4/19/02	4/19/03
Los Angeles Loe	CTPA	9/14/01	
	SpaceSta	4/19/02	10/18/02
	UX	5/10/02	9/28/02
Los Angeles NA	SpaceSta	4/19/02	5/31/03
	UX	5/10/02	9/28/02
Louisville	Extreme	3/16/02	9/02
	HB	1/5/02	6/02
	RSATM	7/4/02	7/14/02
Lubbock	LW	2/1/02	8/02
	Nsync	3/1/02	6/1/02
	SAA	5/17/02	11/16/02
Lucerne	Alaska	2/2/02	7/30/02
	BP	5/1/00	
Madrid	CDS	10/24/01	
	CTPA	3/15/02	2/28/03
	E3D	10/26/00	
	Extreme	**6/22/00**	**12/31/02**
	HaunCast	**6/12/02**	**6/30/03**
	MOE	10/28/99	
Malta	Africa	2/8/01	
	E3D	3/02	
	Everest	12/6/00	
	Extreme	12/6/00	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	E3D	8/3/01	6/30/02
	HB	10/12/01	9/30/02
	Trex	2/25/02	2/24/03
Melbourne WBS	AEK	2/02	6/30/02
	AlienAdv	3/14/02	3/31/03
	BP	2/02	6/30/02
	CDS	**2/18/02**	**7/31/02**
	HaunCast	9/13/01	9/30/02
	JIAC	8/1/02	1/1/03
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
	Trex	2/02	6/30/02
Melzo	MOE	1/1/02	6/30/02
Memphis Muv	UX	5/10/02	9/28/02
Memphis Pink	**JIAC**	**3/2/02**	**11/15/02**
	SpaceSta	6/29/02	3/7/03
	Trex	**11/3/01**	**6/28/02**
Menlyn ISA	BP	2/02	9/30/02
	Extreme	6/22/01	3/22/03
	GC	4/1/02	10/31/02
Mexico City Pap	Bears	3/1/02	11/1/02
	HB	3/21/02	7/31/02
	Trex	5/14/02	1/13/03
Miami Imx	**AlienAdv**	**6/1/02**	**8/31/02**
	CTPA	3/4/02	9/3/02
	SpaceSta	5/1/02	4/04
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
	Kilimanj	7/26/02	12/31/02
	OO	3/1/02	9/30/02
Mobile	CTPA	1/9/02	6/10/02
	FEOC	1/1/02	7/1/02
	L&C	**6/11/02**	**1/20/03**
	Whales	**6/10/02**	**12/31/02**
Monrovia Krik	UX	5/10/02	9/28/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/03
Montreal VP	SpaceSta	4/19/02	4/18/03
Mumbai	Everest	4/5/02	5/4/03
	GC	8/15/01	8/14/02
Munich	**CDS**	**1/17/02**	**8/31/02**
	Extreme	**4/12/99**	**12/31/02**
	GC	4/2/01	12/31/02
	HB	4/18/02	4/30/03
	MOE	4/2/01	12/31/02
	OM	8/31/01	12/31/02
	SAA	**6/14/01**	**12/3/02**
	SpaceSta	5/28/02	5/27/03
	UGs	**2/1/02**	**1/31/03**
Murrieta	UX	5/10/02	9/28/02
Myrtle Beach	HaunCast	2/02	12/31/02
	India	**6/15/02**	**6/15/03**
	LW	5/1/02	
	OM	3/1/02	2/28/03
	SpaceSta	4/02	
Nagasaki SM	**E3D**	**4/10/02**	**9/30/02**
	MJTTM	9/1/01	9/30/02
	SE	8/14/01	8/31/02
	Whales	7/17/01	7/29/02
Nagoya OT	Bears	7/1/02	9/30/02
	OO	4/2/02	6/30/02
Nashville Reg	UX	5/10/02	9/28/02
Natick JF	E3D	7/1/02	12/31/02
New Orleans	JIAC	1/9/02	7/9/02
	SpaceSta	4/19/02	8/30/02
New Rochelle Reg	UX	5/10/02	9/28/02
New York AMNH	**Bears**	**6/24/02**	**12/31/02**
	Kilimanj	6/24/02	12/31/02
	SAA	**6/2/02**	**6/23/02**
New York Loe	CTPA	9/14/01	
	SpaceSta	4/19/02	10/18/02
	UX	5/10/02	9/28/02
Newport	ITD	2/02	8/31/02
	UX	5/10/02	9/28/02
Niagara	HB	7/1/02	2/28/03
Norwalk	Bears	6/14/02	10/3/02
	MOE	1/1/01	12/31/02
	SAA	**1/18/02**	**10/3/02**
	T40	1/18/01	6/13/02
	T90	11/20/98	12/03
	Whales	1/1/01	12/31/02
Nuremburg	ATSOT	12/22/01	12/31/02
	BP	11/28/01	11/27/02
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	HB	**7/4/02**	**1/31/03**
	LS	11/28/01	11/27/02
	SpaceSta	5/9/02	12/31/02
	Trex	2/7/02	2/6/03
	WAMnv	5/2/02	9/1/02
Oakland	Antarc	1/1/01	3/30/03
	HB	8/30/02	2/28/03
	MOE	1/1/02	6/30/02
	Solarmax	9/15/00	3/30/03
	TBAA	1/1/02	6/30/02
Oklahoma City	AIWC	6/7/02	12/6/02
	CDS	**10/19/01**	**6/30/02**
	Everest	6/7/02	12/31/02
	PDF	3/8/02	8/31/02
	TBAA	3/8/02	8/31/02
Omaha	Kilimanj	7/02	
Ontario Edw	UX	5/10/02	9/28/02
Orlando Muv	UX	5/10/02	9/28/02
Orlando SC	CDS	3/22/02	7/31/02
	GC	3/8/02	9/27/02
	India	**6/15/02**	**12/15/02**
	JIAC	9/29/01	
	MOE	3/1/01	6/30/02
Osaka Sci	**OM**	**7/1/02**	**12/31/02**
Osaka Sun	SpaceSta	4/19/02	4/04
Oslo	HaunCast	2/02	6/30/02
	MOE	10/1/01	6/30/02
	SpaceSta	5/28/02	11/03
	Trex	4/12/00	12/31/02
Oulu	Niagara	4/13/02	4/27/03
Paris Geo	CDS	2/5/02	1/31/03
	CTPA	4/3/02	4/2/03
	MJTTM	12/5/01	
	Nsync	1/16/02	
	OM	2/5/02	2/28/03
	OrigLife	6/26/01	
	Skydance	**7/3/02**	**12/31/02**
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
	SAA	3/8/02	3/7/03
Pensacola	LS	3/8/02	9/1/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AllAcces	11/22/01	
	Cyberwor	12/20/01	
	E3D	7/12/00	
	Extreme	9/10/01	
	SAA	2/14/02	
Philadelphia	AJ	1/11/02	6/6/02
	SAA	4/5/02	9/26/02
	SpaceSta	6/1/02	5/04
	UX	5/10/02	9/28/02
Phoenix	HB	8/1/02	8/1/03
	LW	6/1/01	6/1/02
	OO	5/28/02	12/1/02
	SAA	**2/16/02**	**9/15/02**
Pitea	AlienAdv	12/25/01	12/25/02

Theater	Film	Open	Close
	CV	4/6/02	4/10/03
Pittsburgh CSC	AEK	6/28/02	12/19/02
	CDS	4/26/02	6/16/02
	SAA	11/3/01	8/1/02
	Solarmax	4/12/02	10/17/02
Poitiers Imax	CTPA	2/1/02	1/31/03
	OM	1/02	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	MOE	11/2/01	6/15/02
	SpaceSta	4/19/02	4/19/03
Providence Imx	CTPA	3/6/02	6/22/02
	E3D	**6/1/02**	**8/31/02**
	HB	8/27/02	12/31/02
	SpaceSta	5/9/02	9/18/02
Puebla	JIAC	8/1/02	6/30/03
	SE	3/15/02	9/14/02
Quebec	CTPA	2/8/02	10/22/02
	OO	4/26/02	9/15/02
	SpaceSta	5/02	9/02
Raleigh Exp	AIWC	5/31/02	1/5/03
	SAA	3/15/02	12/31/02
Regina	Galapago	9/1/01	6/30/02
	HB	4/19/02	10/20/02
	OO	3/8/02	10/8/02
	SAA	**6/27/02**	**12/26/02**
Reno Fleisch	JIAC	2/5/02	6/3/02
Richmond SMV	**JIAC**	**5/31/02**	**9/27/02**
	LW	4/15/02	12/31/02
	TR	**5/28/02**	**9/27/02**
Roanoke	TR	6/1/02	11/1/02
Rochester Cmk	**ATSOT**	**2/8/02**	**7/31/02**
	HaunCast	**5/31/02**	**9/26/02**
	UX	5/10/02	9/28/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	**E3D**	**6/1/02**	**8/31/02**
	MOE	10/1/01	6/30/02
	SpaceSta	5/1/02	4/04
Sagamihara	OO	4/23/02	9/30/02
Saint Augustine	CTPA	6/28/02	12/31/02
	DIS	8/31/02	12/31/02
	JIAC	7/15/02	12/31/02
	LW	8/1/02	1/1/03
	Trex	3/17/02	8/31/02
Saint Louis Arch	L&C	5/25/02	5/23/03
Saint Louis SC	AIWC	5/3/02	9/2/02
Saint Paul	SAA	2/7/02	10/14/02
	SpaceSta	6/1/02	10/1/02
Saitama	**AlienAdv**	**6/8/02**	**9/1/02**
	CTPA	3/9/02	6/2/02
San Antonio 2D	Alamo		
	Alaska	**6/7/02**	**12/31/02**
	UX	5/10/02	9/28/02
San Antonio 3D	**HaunCast**	**6/7/02**	**12/31/02**
	SpaceSta	5/3/02	11/2/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	**Bears**	**1/11/02**	**7/11/02**
	HB	3/8/02	11/02
	MTM	1/12/01	6/30/02
	SpaceSta	5/17/02	2/03
San Francisco Loe	UX	5/10/02	9/28/02
San Jose	BP	2/5/02	5/3/03
	CV	2/02	10/1/02
	MOE	2/5/02	12/31/02
	MTM	2/02	5/3/03
	SAA	2/02	10/3/02
	SpaceSta	5/1/02	5/1/03
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	Africa	3/15/02	
	AIWC	2/02	9/9/03
	BP	2/02	2/28/03
Sandy	**L&C**	**6/7/02**	**6/6/03**
	SAA	8/24/01	8/23/02
	Solarmax	9/14/01	8/1/02
	UX	5/10/02	9/28/02
Seattle Dome	Dolphins	5/25/02	5/24/03
	Extreme	**5/24/02**	**5/24/03**
	OO	10/10/01	10/9/02
Seattle PSC 1	HB	3/1/02	9/30/02
	MWH	**6/17/02**	
Seattle PSC 2	SpaceSta	5/17/02	5/04
Sedona	Sedona	3/28/98	12/31/03
	UX	5/10/02	9/28/02
Seoul	LW	12/22/01	7/1/02
Shakopee	AIWC	5/1/02	10/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	CTPA	12/18/01	12/17/02
	IOTS	9/1/01	8/31/02
Shreveport	AJ	3/17/02	11/1/02
	MOE	9/8/01	7/30/02
	SpaceSta	7/1/02	6/30/03
Singapore DC	**AlienAdv**	**5/1/02**	**4/30/03**
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	12/03
Singapore SC	HB	5/20/02	10/31/02
	Kilimanj	7/1/02	12/31/02
Sinsheim	ITD	5/98	
	L5	10/26/96	
	SpaceSta	5/9/02	5/8/04
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Alaska	2/2/02	6/14/02
	JIAC	**6/15/02**	**9/27/02**
	MOE	9/1/01	12/31/02
	Whales	9/1/01	6/3/02
Speyer Imax	**Extreme**	**2/8/02**	**12/31/02**
	HB	**6/6/02**	**12/31/02**
Spokane	Alaska	3/15/02	9/15/02
	UX	5/10/02	9/28/02
Stockholm	AEK	3/1/00	12/31/02
	Dolphins	11/24/00	
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	SpaceSta	5/17/02	
Sudbury	AIWC	9/4/01	10/7/02
	Amazon	5/6/02	9/5/02
	Galapago	9/4/01	6/30/02
	GF	1/00	12/02
	MJTTM	1/7/02	7/19/02
	MOE	1/1/01	6/30/02
Sydney WBS	AlienAdv	8/28/01	12/31/02
	CDS	**12/24/99**	**8/31/02**
	CTPA	3/14/02	3/04
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	JIAC	2/15/02	7/15/02
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
Syracuse	LW	5/18/02	11/02
	MOE	10/1/01	9/2/02
	SupeSpee	9/1/97	6/30/02
	T40	2/9/02	6/30/02
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	HB	**7/1/02**	**7/31/03**
	JIAC	8/28/01	7/7/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	HB	5/1/02	5/10/03
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
	FOTA	1/02	12/02
	India	**7/1/02**	
Tampa Cha	OM	3/15/02	9/30/02
	UX	5/10/02	9/28/02
Tampa MOSI	**ALBT**	**6/28/02**	**12/31/02**
	Nsync	6/15/02	7/14/02
	SAA	11/16/01	6/30/02
	SpaceSta	5/24/02	5/04
Taranto	BP	6/22/02	6/21/03
	LS	6/30/02	6/19/03
Tempe Imx	CTPA	3/11/02	7/31/02
	SpaceSta	5/1/02	4/04
Tianjin	Niagara	1/1/01	12/02
Tijuana	Bears	5/22/02	9/22/02
	HB	8/17/02	8/31/03
	OO	10/18/01	12/31/02
Tokyo Sei	**OM**	**7/20/02**	**9/30/02**
	SpaceSta	4/25/02	4/30/04
Tokyo TSC	Bears	3/2/02	6/23/02
Toronto OP	ALBT	5/18/02	11/30/03
	CDS	5/18/02	9/15/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
Toronto OSC	**CDS**	**6/23/01**	**7/31/02**
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
	JGWC	5/10/02	
	Solarmax	**3/9/01**	**6/29/02**
Tsuruga	HB	4/1/02	6/30/02
Tulsa Cmk	UX	5/10/02	9/28/02
Valencia Edw	UX	5/10/02	9/28/02
Valencia Spn	BP	9/1/01	8/30/02
	MOE	1/3/02	6/30/02
	OO	7/14/01	7/12/02
	WABOS	5/1/00	5/31/03
Vancouver Imx	**Kilimanj**	**6/22/02**	**12/31/02**
	SpaceSta	5/02	12/31/02
Vancouver SW	Bears	6/29/02	6/03
	LW	6/30/01	6/30/02
	OTW	5/1/02	11/15/02
Vantaa	Everest	9/1/01	8/30/02
Victoria	Alaska	6/1/01	9/19/02
	GF	1/17/02	9/19/02
	MOE	11/5/01	6/30/02
	SAA	3/8/02	1/15/03
	SpaceSta	5/31/02	12/31/02
	Whales	5/31/02	9/19/02
Vienna LFC	E3D	6/7/02	12/31/02
	GN	6/7/02	12/31/02
	HB	6/7/02	12/31/02
	ITD	6/7/02	6/6/03
Villahermosa	Trex	3/15/02	9/15/02
Virginia Beach	**SAA**	**5/24/02**	**11/27/02**
Warner Robins	TF	7/92	
Warsaw IT	CDS	2/22/02	8/31/02
	Cyberwor	2/02	9/6/02
	WOC	11/2/01	6/30/02
Washington NASM	CV	8/8/96	
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
West Nyack Imx	**E3D**	**6/1/02**	**8/31/02**
	HB	3/11/02	9/30/02
	SpaceSta	5/1/02	4/04
Winnipeg	HB	3/1/02	9/30/02
Woodbridge FP	SpaceSta	4/26/02	4/25/05
Woodridge Cmk	UX	5/10/02	9/28/02
Wuerzburg	GC	7/1/01	12/31/02
	HaunCast	12/1/01	7/31/02
	MOE	4/16/01	12/31/02
	STTM	12/13/00	12/31/02
	WAMnv	3/20/02	11/30/02
Yellowstone	**Bears**	**3/1/02**	**6/1/03**
	Extreme	11/1/99	10/31/02
Yokohama SC	CTPA	3/23/02	3/22/03
Zion	L&C	4/26/02	10/31/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		TVA
FOK	Fires of Kuwait	1992		IMAX
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis and Clark	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		NMF
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PDF	Patrouille de France, La (aka Max. Vel.)	1999		DCI
Rheged	Rheged: The Lost Kingdom	2000		unk
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

Summer 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
76	SpaceSta	12	LW	5	Niagara	2	L5	1	OTW
46	HB	12	OM	5	T40	2	LOLL	1	Ozarks
45	UX	11	AEK	5	TBAA	2	MOF	1	PDF
37	MOE	11	BP	4	AJ	2	MTA	1	Rheged
35	SAA	11	Whales	4	ATSOT	2	MWH	1	RSATM
27	CTPA	9	AlienAdv	4	IOTS	2	S&R	1	SacrSite
27	Trex	9	CV	4	MTM	2	SE	1	Sedona
22	JIAC	9	L&C	4	TF	2	STTM	1	Skydance
21	HaunCast	8	ALBT	4	TR	1	Alamo	1	SOA
19	CDS	8	Galapago	4	WAMnv	1	Beavers	1	T90
19	E3D	8	Nsync	4	WOC	1	EMSH	1	WABOS
17	Bears	8	Solarmax	3	Africa	1	FEOC	1	Wolves
16	Extreme	7	AIWC	3	DIA	1	FOK	1	ZC
15	ITD	6	Alaska	3		1	FOTA		
15	OO	6	LS	SupeSpee		1	HCBTD		
14	Cyberwor	6	UGs	2	Amazon	1	HH		
14	GC	5	AllAcces	2	Antarc	1	Horses		
14	Kilimanj	5	DIS	2	BATB	1	JGWC		
13	Everest	5	India	2	GF	1	OnGuard		
12	Dolphins	5	MJTTM	2	GN	1	OrigLife		

Directory of Organizations Mentioned in this Issue of LF Examiner

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Fax: +33-1-48 25 86 17

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www.childrensmuseum.org

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2-13-9 Mita, Minato-ku
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Fax: 213-388-8428

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www.hmns.org

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www.illusionfactory.com

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Fax: 310-858-2011
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www.imax.com

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Fax: 310-524-1540

Kennedy Marshall Company
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Fax: 310-656-8430

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Large Format Cinema BetriebsgesmbH
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Fax: +43-1-894-101-20
www.imax-wien.at

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www.machineagefilms.com

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www.nasm.si.edu/nasm/IMAX/

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www.hollywood.com/nato/

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Saint Laurent, QC H4N 2N4 CANADA
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Fax: 514-496-1895
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www.smm.org

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Fax: 416-597-0352
www.simex.ca/

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Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
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www.tmw.ac.at/

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www.walden.com

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Burbank, CA 91521 USA
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Marblehead, MA 01945 USA
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www.whiteoakassoc.com

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www.skitothemax.com

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Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com.

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at budapest@earthlink.net or at 818-710-8860.

Student project needs assistance

Toronto film student shooting Large-Format short looking for support. Project is in developmental stages; still seeking financial and production support. Hoping to introduce Large Format filmmaking to a new generation of film students as well as the ambitious film community in Toronto. Anyone interested in discussing the project or volunteering time, energy, or advice should contact Mark Bethune at 416-593-9510 or mwbethune@hotmail.com.

Discourages not welcome.

POSITIONS OPEN

Chief Projectionist

Chief Projectionist. IMAX 3-D experience preferred. Salary negotiable. Lozier IMAX Theater at Omaha's **Henry Doorly Zoo**. Contact Randy Wisthoff, Associate Zoo Director. (402) 733-5587. randyw@omahazoo.com

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SHORTS

Imax denies *Harry Potter* rumors

Contrary to rumors and media reports, **Imax Corporation** says it has not made a deal to release the second *Harry Potter* film in 15/70 this fall. In a statement, Imax said that although the company "is in discussions with practically every major Hollywood studio" about possible uses for its DMR re-mastering process, the "information regarding a possible IMAX project with Warner Brothers" is "incorrect."

The plausibility of the rumor was weakened by the fact that *Harry Potter and the Chamber of Secrets* is set to open in conventional theaters on Nov. 15, 2002, a week before Imax's 3D film, ***Santa Vs. The Snowman***, two weeks before **Disney**'s ***Treasure Planet***, and six weeks before the LF reissue of ***The Lion King***.

Ghosts footage screened

On the day before the **Large Format Cinema Association** conference began last month, an invited group of exhibitors was shown about 20 minutes of 3D video footage shot for **James Cameron**'s ***Ghosts of the Abyss***. About forty people attended the screenings at Cameron's Santa Monica offices, divided into commercial and institutional groups. (They were also scheduled to see a 2-minute 15/70 3D clip at **Imax Corporation** headquarters, but the bus driver mistakenly drove them back to the hotel instead of stopping at the Imax offices.)

Reports *LFX* heard were mostly positive, although at least one person opined that the material was "dark and fuzzy."

Royal opening for Loch Lomond

Drumkinnon Tower, the main building of the **Loch Lomond Shores** visitor center in Scotland, will officially be opened by Britain's **Princess Anne** on July 24. During her visit, the Princess Royal will attend the premiere screening of ***Legend of Loch Lomond*** in the facility's 350-seat Iwerks 8/70 theater. (*See Premiering This Summer on page 12.*)

The Loch Lomond Shores site, the first phase of which will be completed in September, is the gateway for Scotland's first national park.

First digital 3D film may be French

A French production team headed by brothers **Francois** and **Jean-Jacques Mantello** may beat **James Cameron** to the punch and release the first digitally captured LF 3D film this fall, months ahead of Cameron's ***Ghosts of the Abyss***. The film could also undercut similarly themed projects due out next spring from **MacGillivray Freeman Film** and the **Stephen Low Company**.

The crew of Blue Magic 3D *working with the custom underwater housing built for the twin Sony 24P HD cameras the production used.*

Produced by **3D Entertainment Ltd.** in collaboration with the United Nations Environment Program, ***Blue Magic 3D*** explores the diversity of marine life on the world's coral reefs. It was captured with Sony 24P HD cameras in a custom underwater housing at Australia's Great Barrier Reef and in the Bahamas in 2001. Photography is complete, post will be wrap-ped in July, and film recording is set for August.

Francois Mantello tells *LFX* that industry experts who saw 15/70 3D test footage in May declared it "the best conversion test they had ever seen." The producers hope to screen the finished film at the **Giant Screen Theater Association** conference in the fall.

Reopenings: NYC, Indianapolis

The IMAX theaters at New York's **American Museum of Natural History** and Indianapolis' **White River State Park** both reopened in May after being closed for several months.

AMNH's **NatureMax** theater closed last September for a $7 million renovation that replaced seats, carpeting, and the sound system. The theater, now renamed for donors **Samuel J. and Ethel LeFrak**, was originally built in 1900 and equipped with an IMAX projector in 1982. It is one of the few 15/70 theaters not purpose-built for LF projection. The reopening in May celebrated the LeFraks' 60th wedding anniversary. (*See Shorts, LF Examiner November 2002.*) The theater reopened with ***Shackleton's Antarctic Adventure***, ***Grand Canyon***, and ***To Fly!***

In Indianapolis, the **IMAX Theatre in White River State Park** closed in January 2001 while construction of the **Indiana State Museum** proceeded immediately adjacent to the theater building. The theater was originally set to reopen, along with the opening of the new museum, in November 2001, but construction delays pushed the date to May 22, 2002. The theater is showing ***Space Station***, ***Ultimate X***, and ***China: The Panda Adventure***.

Later this summer, the White River theater will become the only LF theater in town when the Iwerks 15/70 **CineDome** at the **Children's Museum of Indianapolis** closes. (*See Shorts, LF Examiner November 2001.*)

Canadian student makes LF short

In early May, **Kalpesh Patal**, a film student at Sheridan College near Toronto, Canada, shot a two-minute LF short after completing the college's first Large-Format Primer course. Patal was assisted by fellow students and through donations of cameras, film, and processing by **Imax Corporation**, **Fujifilm**, and **Gulliver** respectively.

*(See **SHORTS** on page 17)*

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